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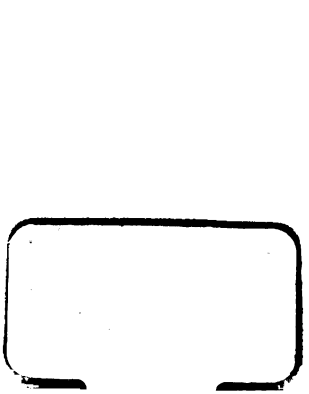

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ORIENTAL PORCELAIN AND POTTERY.

A. W. FRANKS, Esq., F.R.S., F.S.A.

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SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON.

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CATALOGUE

OF A

COLLECTION OF ORIENTAL PORCELAIN AND POTTERY

LENT FOR EXHIBITION

BY

A. W. FRANKS, Esq., F.R.S., F.S.A.

LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
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PREFACE.

THE collection now exhibited to the public has been gradually brought together in a somewhat desultory manner during a period of several years.

Many other collections contain larger and finer specimens than are here to be found, such for instance as the brilliant series formed by Mr. Alfred Morrison or Mr. Louis Huth; but it is probable that none of them illustrate so fully the different varieties of porcelain which have been produced in the manufactories of China and Japan. For it will be seen that this collection has not been limited to choice or ancient specimens, but that even common and modern examples have been included when they illustrate the subject. It is probably, moreover, the first time that any attempt has been made to exhibit Oriental porcelain divided into classes, and to distinguish the respective productions of China and Japan. This it has been by no means easy to do, and it will be for others to judge how far the attempt has succeeded. Further experience may lead hereafter to a more perfect classification.

As the marks given in the plates have in nearly every case been copied from specimens in the collection, they will probably be found more accurate than those which have hitherto appeared, derived as the latter have been from different and sometimes untrustworthy sources.

It may be well to give a brief account of what has been already published on the subject in order to obviate the necessity of frequent reference. The earliest description we have of the processes connected with the manufacture of Oriental porcelain is to be found in the valuable letters from a Jesuit Missionary, Père d'Entrecolles, written in 1712 and 1722, and published in "Lettres édifiantes et curieuses." The most scientific work that has appeared on the nature of porcelain and its chemistry is the "Traité des Arts Céramiques," by A. Brongniart, 1844. The only work which affords any native evidence on the history of Chinese porcelain, and the various places at which it has been manufactured, is the "Histoire de la fabrication de la Porcelaine chinoise," translated from the Chinese by M. Stanislas Julien (Paris, 1856), which will be referred to hereafter as "The History of King-te-chin." In Marryat's

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"History of Pottery and Porcelain" is an extended account of the Oriental fabrics, with some useful chronological notes on the introduction of porcelain into Western Asia and Europe, as well as an abstract of the History of King-te-chin. The marks on Oriental porcelain are given in the various editions of Chaffers, "Marks and Monograms on Pottery and Porcelain"; they are also to be found in works published by Dr. Graesse, Mrs. Bury Palliser, and others.

The most elaborate treatises, however, which have hitherto appeared on these subjects are "Histoire de la Porcelaine," by A. Jacquemart and E. Le Blant, Paris, 1862, and "Histoire de la Céramique," by A. Jacquemart, Paris, 1873. These works contain minute descriptions of the various kinds of Oriental porcelain, written by one who could fully appreciate their merits, and who has bestowed great pains upon their investigation. With many of the conclusions of this talented writer (whose recent death we all have to deplore), I regret to say that I am unable to agree; but both works possess great value, and are illustrated by exquisite engravings, due to the artistic skill of M. Jules Jacquemart.

The pottery and porcelain of Japan forms the subject of a richly illustrated work now in course of publication, entitled "Keramic Art of Japan," by G. A. Audsley and J. L. Bowes.

Notwithstanding, however, the numerous works that have been published, it is probable that we have as yet but an imperfect notion of the age, history, and meaning of much that appears in collections of Oriental porcelain, and until some European residing in China, well versed in the subject, and well acquainted with the Chinese language, has obtained access to the stores of native collectors, we shall be to a certain extent working in the dark.

The introductory notices in this catalogue might have been extended to much greater length, but this would have been scarcely within the scope of a hand catalogue, and would tend to diminish its usefulness to the public.

I cannot conclude without expressing my obligations to Professor Douglas and Dr. Birch for much assistance respecting the Chinese inscriptions, and to Mr. E. Satow for his help with regard to Japanese inscriptions.

AUGUSTUS W. FRANKS.

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INTRODUCTION.

THE art of making pottery seems to have been practised by mankind from very early times. It is even a question whether it was not known to the primitive inhabitants of Europe, in those early ages when the mammoth and reindeer still lived in the plains of France.

The lake dwellings of Switzerland and the ancient sepulchres of northern Europe, many of them belonging to the Stone Age, have produced numerous specimens of pottery, rude indeed, but still showing that man was capable of forming vessels of clay which sufficed for his daily wants. Many of these vases are simply fashioned by the hand; but the potter's wheel was known to the Egyptians at a very early period, probably not less than 2,500 years before our era. The beauty of shape and design which are exhibited in Greek pottery need merely be alluded to, as probably few of the specimens go back before 800 B.C.

More, however, is known of the early wares of Europe, Egypt, and Asia Minor than of the extreme east of Asia. The tombs carefully explored during many years have yielded up their ceramic treasures, and the age of the various specimens can generally be fixed with some approach to exactness.

With regard to China and Japan our information is much more scanty. All that we know respecting the fabrics of the former country is derived from the valuable history of the manufactory of King-te-chin, prepared by a local magistrate, in 1815, from older native documents, and which has been most ably translated and commented upon by M. Stanislas Julien.

This work is divided into seven books:—

I.—Researches on ancient kinds of porcelain.

II.—Ancient porcelain of King-te-chin.

III.—Account of ancient porcelain imitated at King-te-chin.

IV.—Porcelain made at King-te-chin.

V.—Processes of porcelain making.

VI.—List of everything concerning the manufacture of porcelain.

VII.—General remarks of a technical character.

From this work the following short summary has been prepared; but it will be seen that from want of specimens to refer to, and from the inherent obscurity of technical terms

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when translated into another language, little information is to be derived from it.

The invention of pottery in China is referred by native writers to the legendary Emperor Hwang-ti, who is stated to have commenced his reign of a hundred years in 2697 B.C. A subsequent Emperor Yu-ti-shun (2255 B.C.) is stated to have himself made pottery before he ascended the throne.

This must have been simple pottery, possibly glazed; but we have no precise information as to the kind manufactured. Some of the specimens may have resembled what is known as Egyptian porcelain, which is an opaque siliceous composition, covered with brilliant glazes of various colours, and sometimes painted. This Egyptian porcelain is stated to have been invented as early as the sixth Egyptian dynasty.

The manufacture of porcelain proper, in China, is considered to have commenced under the Han dynasty, between 206 B.C. and 87 A.D.

The progress of the manufacture seems to have been slow. Under the Wei dynasty (A.D. 220–265) two manufactories are recorded as supplying porcelain for imperial use. Under the Tsin dynasty (A.D. 265–419) the vessels are stated to have been blue in colour, and were highly esteemed. M. Julien mentions that under the Sui dynasty (A.D. 581–618) a green porcelain was made. to take the place of a vitrified material of which the composition had been lost.

Under the Tang dynasty (A.D. 618–907) we hear more of the manufacture, and six different porcelains are mentioned. One of these is stated to have resembled jade or ice, another is noticed as blue, and two others as white. Two celebrated makers, Tao-yu and Ho, are mentioned as being famous for their works.

During the reign of the Emperor Chin-tsung, of one of the lesser dynasties (A.D. 954), a celebrated porcelain was made in the province of Ho-nan; it is described as being blue as the sky, shining as a looking glass, thin as paper, and giving a sound like a musical stone, the only defect being that the feet of the pieces were of a coarse and yellow paste. The colour of these vases is said to have originated in an order of the Emperor Chin-tsung, that, for the future, the porcelain for the palace should be "blue as the sky after rain when seen between the clouds." This porcelain appears to be so much esteemed in China, that even fragments are treasured up and set as personal ornaments.

During the Sung dynasty (A.D. 960–1279) the manufacture received still greater development, or more details

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concerning its productions have been preserved. We hear of two famous porcelain makers, the brothers Chang, the elder brother made thin vases of a rice colour, as well as pale blue and crackled; the younger, thin vases of a dark or light blue, but not crackled. The porcelains made at Kiun-t'ai during the same time are said to have had a coarse sandy paste, and to have been of the following colours: yellow with brown crackled veins, bright red, pale blue, and dark brown. There were also other tints, which it is not easy to describe or identify. On some of these porcelains, a gladiolus flower was painted under the foot as a mark. In the period King-te (A.D. 1004–1007) the Emperor ordered a mark of date to be inscribed under the pieces for the palace. Between 1107 and 1117 a porcelain manufactor was established by the Emperor at Pien-liang, where were made the famous vases called Kwan-yao, or vases for magistrates. They were thin, of a pinkish blue, sometimes dark, sometimes pale; some had veins of crackle, brown mouths, and feet of an iron colour. These magistrates' vases seem to have been imitated in various manufactories and at all periods, but the writers describe the imitations as very inferior to the originals. Between 1107–1110 the colours most esteemed were moon white, pale blue, and dark green, but afterwards dark or light blue only. A man of the name of Chou and his daughter were noted for their productions; the vases of the latter are stated to have been ornamented with flowers, but how executed does not appear.

Under the Yuen dynasty of Mongols (1260–1367) we hear of porcelain with flowers, moulded, modelled, or painted. The name of one famous maker, Pung, has been preserved; he excelled, however, in copying older vases; his productions were very thin and brittle. Under this dynasty painted decorations seem first to have come into general use.

It was under the great native dynasty of the Mings (1368–1644) that the manufactory of porcelain received its greatest development, and much care was bestowed upon painting the specimens. The four periods of which the productions were most esteemed were Seuen-tih (1426–1436), Ching-hwa (1465–1488), Yung-lo (1403–1425), and Kea-tsing (1522–1567), which were classed in merit in the order in which they are here given; but the painting of the Seuen-tih period is said to have been inferior to that of the Ching-hwa period.

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In the Hung-woo period (1368–1399) blue, black, and white were much esteemed, as well as dark blue with gilt ornaments. The vases of the period Yung-lo (1403–1425) seem to have been some thick, and some thin. Those most valued were cups within which were painted lions rolling a ball; the second sort had within a pair of birds; and the third, flowers; others had dark blue flowers; others were of a bright red colour. In the Seuen-tih period (1426–1436) vases with blue flowers were much esteemed, especially where the blue was pale; a brilliant red was also valued; a red fish was sometimes moulded on the handles; small cups were much prized, inside which were painted flowers, and a dragon and phœnix, and the mark of the period engraved. We hear also of crackled vases, and cups with crickets. In the period Ching-hwa (1465–1488) the blue colour, owing to the failure of the supply, became of inferior quality, but the coloured painting was brought to high perfection. An officer of the Emperor Kea-tsing had two cups of this period which were valued at 300*l*. In the period Ching-tih (1506–1522) the finest specimens were of a peculiar red; a very superior blue pigment was introduced, probably cobalt. In the period Kea-tsing (1522–1567) vases painted with flowers were much esteemed on account of their fine deep colour; a few specimens seem to have been decorated with enamel colours; pure white cups, imitating white jade, were made, but one of the supplies of porcelain earth failed. During the periods Lung-king (1567–1573) and Wan-leih (1573–1620) the fine blue failed again, and also the porcelain earth; good red vases were, however, made, the inferior colour of the paste being probably covered by the glaze. At this time lived a famous potter of the name of Chow, who excelled in imitating ancient vases.

The troubles of the later Emperors of the Ming dynasty, who succeeded one another rapidly, and were constantly at war with the Tatars, probably caused the porcelain works to fall into decay; we hear at any rate nothing of their productions, nor have any dated specimens been seen.

With the accession of the Tsing dynasty of Tatars, still occupying the throne of China, a new period of activity commenced. Under Kang-he, the second Emperor of the dynasty (1661–1722), a great impulse was given to the ceramic arts. The long and peaceful reign of this Emperor, extending to 61 years, his great understanding, and the assistance perhaps of the Jesuit missionaries, led to many

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improvements in the porcelain manufacture, and to the introduction of several new colours. It is probably to this reign that we may refer most of the old specimens of Chinese porcelain that are to be seen in collections, even when they bear earlier dates. The wares made under his successor Yung-ching (1723–1736), do not appear to have been remarkable.

The fourth Emperor Keen-lung (1736–1795) reigned for 60 years, when he abdicated. A large quantity of fine china was made during his long reign, much of it exhibiting very rich and minute decoration. Under his successors the manufacture appears again to have diminished in excellence, and the destruction caused by the rebellion of the Tai-pings not only greatly interfered with the extent of production, but caused the downfall of the most celebrated of the fabrics, that of King-te-chin.

As, however, we have already said, the native accounts do not furnish much information that can be rendered available; but they show very clearly that at all times the porcelain makers were in the habit of copying the works of their predecessors, and instances are given where they have even succeeded in imposing upon the best judges of their own country.

The places at which manufactories of porcelain have existed or still exist in China are very numerous. No less than 57 being recorded in the history of King-te-chin. They extend to 13 of the 18 provinces into which the country is divided, but are especially numerous in Ho-nan, Che-keang, and Keang-se, probably owing to the presence of the materials for the manufacture in these provinces. The following is a summary:—

Chih-le -	5	Che-keang	8
Keang-nan	5	Keang-se	8
Shan-se -	5	Sze-chuen	1
Shan-tung	2	Fŭh-keen	2
Ho-nan -	13	Kwang-tung	1
Shen-se -	4	Hoo-nan -	2
Kan-sŭh -	1		

Of all these manufactories, the most famous appears to be that of King-te-chin, in the province of Keang-se. It has long been the site of a fabric, as in A.D. 583 the then Emperor ordered the inhabitants of the district now called King-te-chin to send him porcelain vases. The old name was Chang-nan-chin and the present one was assumed in the period King-te (A.D. 1004–1007), whence

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its name. In 1712 Père d'Entrecolles states that there were 3,000 porcelain furnaces in this town, which found employment for an immense multitude of people. The manufactory has suffered severely, as we have already stated, during the rebellion of the Tai-pings.

Porcelain is termed by the Chinese *Yao*, a name which seems to have been brought into use at the commencement of the Tang dynasty (A.D. 618), before which it had been called *Tao*. The word "porcelain" is European, possibly Italian, and is supposed to have been derived from the similarity of the glazed surface to that of the cowrie shell (*porcellana*), which itself took its name from its form (*porcella*, a little pig). Marco Polo employs the word in both senses. In French mediæval inventories the word "pourcelaine" is often found, and evidently denoted a substance which could be sculptured. M. de Laborde has collected a number of quotations in the valuable "Glossaire" appended to his catalogue of the enamels in the Louvre, and has come to the conclusion that mother-of-pearl was intended; it will, however, be safer to consider that the word was used for any kind of shell, the cowrie and other shells being as well, or even better, adapted for carving than mother-of-pearl. In later inventories the word seems to have been used both for shell and Oriental porcelain.

The claim of greatest antiquity that has been hitherto put forward for specimens found out of the limits of the Celestial Empire have been in favour of the little Chinese bottles, which were stated by Rossellini and others to have been found in undisturbed Egyptian tombs, dating from not less than 1800 years B.C. This claim has, however, been disallowed. The bottles are of good white porcelain, painted in colours, and bearing inscriptions. Now we have seen that the Chinese themselves do not claim a greater antiquity for the invention of porcelain than between B.C. 206 and A.D. 87. Colour painting must have been introduced at a much later date. The inscriptions are in the grass character, which was not invented till B.C. 48, and contain passages from poems which were not written till the eighth century of our era. They are, in fact, identical with snuff bottles still for sale in China. Their introduction, therefore, into Egyptian tombs must have been due to the fraud of Arab workmen. The whole subject has been gone into by M. Stanislas Julien in the preface to the History of King-te-chin, as well as by others.

The next claim has been made on behalf of the murrhine vases of the ancients, which are described as "cooked in Parthian fires." Now it is probable that at the com-

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mencement of our era Chinese porcelain was not far advanced beyond pottery or stoneware, and little superior to the so-called Egyptian porcelain. No fragments of Chinese vases have been found with Greek or Roman antiquities, nor of imitations of them in other materials, so as to correspond with the false murrhine of the ancients. It is therefore far more probable, as has been suggested by Mr. Nesbitt, in his notes on the History of Glass making, that the murrhine vases were made of agates and other hard stones, of which the colours had been modified in the East by heating and staining. The false murrhines would then be the glass bowls imitating hard stones, but with various strange tints not to be found in natural stones.

In 1171 we first find any distinct mention of porcelain out of China. In that year Saladin sent to Nur-ed-din various presents, among which were forty pieces of Chinese porcelain.

Marco Polo, travelling in 1280, visited one of the sites of the porcelain manufacture, and mentions that it was exported all over the world. It is probable that he may have been the means of calling the attention of his countrymen to this production of the far East. Many other notices from travellers of the 14th and 15th centuries might be cited. It was probably through Egypt that it reached Europe; at any rate a present of porcelain vases was sent by the Sultan of Egypt in 1487 to Lorenzo de' Medici. To the Portuguese is no doubt due the first direct importation of Chinese wares into Europe, in which they were followed by the various India Companies of Holland, England, France, Sweden, &c.

It may be convenient shortly to describe the mode of making porcelain in China, as derived from the letters of Père d'Entrecolles, 1712–1722, and the History of King-te-chin, in which M. Julien has reproduced the Chinese plates illustrating the processes.

Porcelain in China is usually formed of two materials, the one termed in Chinese *Pe-tun-tse* is a white fusible material, a mixture of felspar and quartz, obtained from a pounded rock by repeated washing, and formed into cakes or bricks, whence its Chinese name "white clay bricks." The other, termed Kaolin from its locality, is infusible, being a hydrated silicate of alumina, derived from the decomposed felspar of granite; this is also formed into cakes. These two materials, having been thoroughly cleansed, are kneaded together in varying proportions and form a clay ready for the potter. The wet clay is turned on the wheel or potter's table, and after passing through the hands of several work-

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men, who add handles and other accessories made in moulds, smooth the surface, &c., the vessel is put out to dry; the foot still remaining a solid mass; any decoration in blue or other colours which require to be highly fired is then added. The glaze is next applied, either by dipping or by blowing it on with a tube. This strengthens the vessel sufficiently to enable the workmen to fashion the foot on the wheel, and to inscribe any mark; this being likewise coated with glaze, the vessel is ready for the furnace. The pieces of porcelain are packed in clay seggars to protect them from injury, and placed according to the degree of heat which each specimen requires. The furnace is then lighted, the entrance walled up, and it is kept supplied with wood during a night and a day, when it is allowed to cool and the porcelain removed. If enamel colours are to be applied it then passes into the hands of the painters, who are very numerous and each confined to his own special detail; any gilding or silvering is added at this stage. It is then baked again, at a much lower temperature, in a small muffle or an open furnace. It should be mentioned that the glaze is formed of Pe-tun-tse mixed with fern ashes and lime, but other materials are occasionally used, for instance Hwa-chi (steatite) is employed, sometimes mixed with the glaze, as well as sometimes with the paste of the porcelain. Any colours which will bear to be highly fired and are required to cover the whole surface are mixed with the glaze before it is applied.

There is considerable difficulty in distinguishing glazed vases of Chinese pottery from true porcelain, as the coloured glaze in many cases conceals the material, and the thickness prevents their being translucent, a distinguishing quality of porcelain. The substance of many of the vases is coarse, sometimes grey or even red, and such as would, in European fabrics, be termed stoneware. By Chinese writers, however, no distinction seems to be made, and even enamels on copper are included in the term they use for porcelain. It has, therefore, been thought best to class together glazed Chinese pottery and porcelain, though some of the specimens are undoubtedly stoneware.

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CATALOGUE.

CLASS I.—CHINESE PORCELAIN NOT PAINTED.

Section A.—Plain White.

White or uncoloured porcelain may be divided into two kinds. 1st. Ordinary porcelain which has been made and glazed in the usual manner with the intention of being painted in surface colours, but to which the decoration has not been applied; and 2nd, porcelain made to remain white, and not intended to be decorated.

The former has rarely been sent in that state out of the country, unless especially ordered, which we shall see must have been the case in the earlier part of the 18th century. It requires no particular description as it does not differ in paste or form from decorated specimens.

The second class, to which most of the specimens here described belong, differs considerably from other Oriental porcelain; the paste is usually of a creamy white resembling ivory, the glaze seems closely blended with the paste, and has a satiny texture, like the surface of a soft paste; the decorations consist of ornaments in high relief, usually of an archaic character, or of engraved designs, which frequently cannot be distinguished without holding the specimens up to the light. We find in this material, oval or octagonal cups, which in some instances resemble the much valued cups carved out of rhinoceros horn. There are also statuettes of the goddess Kwan-yin, and other Buddhist divinities, figures of lions, cocks, and other animals, as well as small seals of a quadrangular shape, surmounted by figures of animals, to which attention has been much directed by the reported discovery of one or two of them in Irish bogs.

It is probable that these specimens are of the same kind as the white porcelain stated to have been made during the earlier dynasties, or more modern imitations of them. A manufactory existed under the Ming dynasty in the district

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of Te-hwa, where white porcelain, *pe-tse*, appears especially to have been made. The cups are described as having slightly recurved edges and considerable lustre, but very thick, and the statuettes of Buddha as being well modelled.

This kind of porcelain is known in France under the name of "blanc de Chine," and was much esteemed in the 17th and 18th centuries, and still more in Spain. It would appear also to have some value in China, as one of the Hong merchants, after making many magnificent presents to an English gentleman, gave him as an object of great value a white cup of this kind, enclosed in a case lined with silk.

Among the products of the earliest manufactories of European porcelain we frequently find imitations of these white wares, and those made at St. Cloud and Chelsea are fairly successful. Some of the specimens have been erroneously ascribed to Plymouth.

BOWL. One of a pair. Thin ivory white Chinese porcelain. Very small base and wide rim, in which are six indentations. Inside are two five-clawed dragons very faintly engraved in the paste and glazed over. In the centre an inscription, also engraved under the glaze, in an ancient seal character, being the mark of the period Yung-lo, 1403–1424. H. $2\frac{3}{4}$ in., diam. $8\frac{1}{2}$ in. [Pl. II. 23.] 1.

This kind of vase is noticed in the History of King-te-chin (pp. 199, 263), as having been called To-t'aï khi, and as having been first made during the period Yung-lo. The mark as engraved is taken from the companion specimen, being nearly obliterated on that exhibited.

CUP FOR LIBATIONS, oval. Ivory white Chinese porcelain; the feet formed of stems, from which spring branches of prunus and magnolia; inside is pricked the Chinese character *Yuh*, "Jade," which being also a surname is perhaps the name of the owner. H. $3\frac{1}{2}$ in., diam. $4\frac{3}{4}$ in. by 4 in. 2.

CUP FOR LIBATIONS, oval. Ivory white Chinese porcelain, with moulded ornaments, consisting of branches, a fish, kylin, &c., on the bottom is pricked the Chinese character *Lew*, being probably the name of the owner. H. 3 in., diam. $5\frac{1}{2}$ in. 3.

TWO CUPS FOR LIBATIONS. Ivory white Chinese porcelain, with moulded ornaments, consisting of branches of prunus, a stag, stork, dog, head of dragon, &c. H. $2\frac{1}{4}$ in., diam. 4 in. 4.

CUP FOR LIBATIONS. Ivory white Chinese porcelain, with moulded ornaments, a dog, a fir-tree, head of dragon, stag, and stork. H. $2\frac{1}{4}$ in., diam. 4 in. by 3 in. 5.

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CUP FOR LIBATIONS, oval. Ivory white Chinese porcelain, with ornaments in relief; branches of prunus, and another tree. H. 2½ in., diam. 4 in. by 3¼ in. 6.

CUP FOR LIBATIONS, oval. Ivory white Chinese porcelain, moulded in the form of a flower, on which are raised sprigs in relief; five knobs form the feet. H. 2¼ in., diam. 3¾ in. by 3¼ in. 7.

CUP FOR LIBATIONS, oval. Ivory white Chinese porcelain, moulded on the outside with leaves and insects in relief. H. 2 in., diam. 4 in. 8.

CUP FOR LIBATIONS, oval, resting on three small feet. Ivory white Chinese porcelain. On each side five Chinese words engraved in the paste, which appear to be verses. H. 1¾ in., diam. 2¾ in. by 2¼ in. 9.

CUP, eight-sided. Ivory white Chinese porcelain; on each side a raised figure; on the bottom is impressed an ornament. H. 2 in. 10.

CUP, oblong, eight-sided. Ivory white Chinese porcelain; under the glaze are impressed faint outlines of horses. H. 2¼ in., L. 3¾ in. 11.

CUP, oblong, eight-sided, with four small feet. Ivory white Chinese porcelain; on one side four Chinese characters, *Lŭh shang tung lo.* "Amidst the green wine cups we rejoice." H. 1¾ in., diam. 2¾ in. by 2½ in. 12.

CUP, with broad flutes. Ivory white Chinese porcelain; on one flute is impressed a stork, and on the opposite one a branch; on the bottom is impressed a seal character. H. 1¾ in., diam. 2½ in. [Pl. V. 61.] 13.

CUP, leaf-shaped, with handle, resting on three leaves moulded in slight relief. Ivory white Chinese porcelain. H. 1¼ in., L. 2½ in. 14.

VESSEL. Ivory white Chinese porcelain. Shallow circular bowl, with a projection in the centre to hold a joss-stick; around it are in high relief a crab, a prawn, a beetle, and leaves; the edge crinkled. H. 1¼ in., diam. 3¼ in. 15.

FIGURE OF A CRAB resting on a lotus leaf. Ivory white Chinese porcelain; the stem of the leaf terminates in a flower. L. 6½ in. 16.

BASIN, with cover and stand; eight-sided, with ornaments moulded in relief. Ivory white Chinese porcelain. The basin has eight feet and four handles; each side is ornamented with three bands enclosing scrolls and other devices of an ancient bronze

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style; the cover has a knob at each angle, and is ornamented with an iris surrounded by prunus, the spaces between are pierced; the central knob is wanting. The stand has a raised knob at each angle, and eight low feet; in the centre is a large flower surrounded by small detached scrolls, all impressed; on the outside are panels like those on the bowl. H. $4\frac{3}{4}$ in., diam. of stand, $6\frac{3}{4}$ in. 17.

A similar specimen is engraved in Marryat (1868), p. 387, as Plymouth.

Two Cups. Ivory white Chinese porcelain, with outer pierced coatings, among which occur seal characters. H. 2 in., diam. $3\frac{1}{4}$ in. 18.

Two Cups. Ivory white Chinese porcelain, each consisting of a plain cup with an outer pierced coating. H. $2\frac{1}{4}$ in., diam. $2\frac{3}{4}$ in. 19.

Globular Vase. Ivory white Chinese porcelain; pierced in a pattern formed of intersecting circles. H. 2 in., diam. $2\frac{3}{4}$ in. 20.

Figures of Lions, a pair. Ivory white Chinese porcelain; they are of grotesque form seated on their haunches with collars round their necks, resting their fore feet on a ball, near which, in one of them, is a cub; at the sides conical tubes to hold joss-sticks; quadrangular pedestals. H. 13 in. 21.

Figure of a Kylin. Ivory white Chinese porcelain; it rests on a leaf-shaped pedestal, with a tube for a joss-stick by its side. H. 3 in. 22.

Eight Seals. Ivory white Chinese porcelain; each in the form of a cube, on which an animal is seated. On the under surface are inscriptions in the seal character, sometimes in relief and sometimes sunk. H. $1\frac{1}{8}$ in. 23.

One of these is engraved in Marryat (1868), p. 281. *See also* Notices of Chinese seals found in Ireland, by Edmund Getty. Dublin. 1850.

Seal, oval. Ivory white Chinese porcelain, surmounted by a rabbit. No stamp. H. $\frac{7}{8}$ in. 24.

Statuette of the goddess Kwan-yin, seated on a lotus flower, and holding in one hand a peach. Bluish-white Chinese porcelain. H. $5\frac{1}{4}$ in. 25.

Vase, six-sided, of white Chinese porcelain, with ornaments copied from bronze; on the front and back panels is a symbol (standard ?), below which the waves of the sea, and above a phœnix in full relief; on the side panels are dragons with the waves of the sea below them; two looped handles with pendent rings fastened to the vase. H. 12 in. 26.

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PAIR OF CUPS. White Chinese porcelain; on the outside five medallions with figures in biscuit in high relief; in one of them the god of Longevity; in each of the others two figures standing, probably the *Pa-sien* or eight immortals; between the medallions is pierced fretwork. H. 1¾ in., diam. 3¾ in. 26*a*.

CUP AND SAUCER. White Chinese porcelain, very thin, ornamented inside with a chrysanthemum flower, moulded in very low relief. Diam. 3 in., 4½ in. 27.

CUP AND SAUCER, of thin white Chinese porcelain, slightly moulded in relief, in the form of the flower of a nelumbium or water-lily. Inside an impressed ornament. Diam. 3½ in., 5¼ in. 28.

CUP AND SAUCER, of thin white Chinese porcelain, slightly moulded in relief in the form of a flower; and thick COFFEE CUP of the same pattern. Diam. 3½ in., 5¼ in., 2⅓ in. 29.

COFFEE CUP, of rude make. Ivory white Chinese porcelain, simple handle, rounded base, band round lower part. H. 2⅓ in., Diam. 1½ in. 30.

This has been considered by some to have been made at Fulham.

TWO SAUCER DISHES. Chinese porcelain, with gilt designs outlined in brown; three phœnixes and four detached flowers. Diam. 8¼ in. 31.

These may be Japanese.

TWO BRICKS, of white Chinese porcelain; section in the form of L; one face glazed. From the famous porcelain tower near Nankin, now destroyed. It was constructed under the Emperor of the period Yung-lo, 1403–1424. It was about 240 feet high. L. 10½ in., 5¾ in., W. 5 in., H. 3 in. 32.

This celebrated pagoda was not really built of porcelain. It consisted of nine stories faced with enamelled bricks of five colours; the only bricks made of porcelain were the white, the rest being merely glazed pottery.

VERY SHALLOW VASE, of white Chinese porcelain, with a dull band round the mouth and base, coloured brown, and engraved with scroll and fret patterns. H. 1½ in., diam. 4¼ in. 33.

SNUFF BOTTLE. White Chinese porcelain; double casing, the outer pierced and moulded with the seal character, *Show*, "Longevity," accompanied by two bats, emblems of Happiness. H. 2¾ in. 33*a*.

SECTION B.—SINGLE COLOURED GLAZES.

The vases and other objects glazed over with single colours are among the most original and decorative objects produced in porcelain, and were much appreciated by the collectors of the last century.

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The tints are very numerous; we find, for instance, sea green or celadon, yellow, red, blue, purple, brown, black, and several variegated hues. These glazes owe their colour to various metallic oxides, of which an account may be found in the history of King-te-chin, Book VI., Sect. XI. The exact tint must be in some measure due to the amount of firing which the vase has undergone, and the mottlings and other variations of colour which they present must have been to a certain extent accidental.

Among these simple colours the first place must be assigned to the bluish or sea-green tint, termed by the French *celadon*. It is probably of considerable antiquity, and it is remarkable that the earliest specimen of porcelain that can now be referred to as having been brought to England before the Reformation, viz., the cup of Archbishop Warham, at New College, Oxford, is of this kind. By the Persians and Turks it is termed *mertebani*, and it is much valued by them as a detector of poisonous food. Specimens of this porcelain were sent to Lorenzo de' Medici in 1487 by the Sultan of Egypt. It owes its preservation no doubt to its great thickness. The surface is sometimes covered with impressed or engraved patterns filled in with the glaze.

Yellow glazed porcelain is much valued by collectors, owing to the supposed scarcity of specimens of this colour, it being the imperial colour of the reigning dynasty. Many of them, however, bear dates of the Ming dynasty, when the imperial colour was green, and can therefore have no relation to the Emperor.

The red glaze is of considerable antiquity; some of the vases made under the Sung dynasty at Tsing-cheou are mentioned as resembling chiselled red jade. One tint, the *sang de bœuf* of French collectors, is much valued in China. A specimen, possibly genuine, is exhibited as No. 44. Occasionally portions of red glazed vases appear purple, owing probably to a different chemical condition of the colouring matter in those parts.

Blue glazes must have come into use in very early times, as blue is stated to have been the colour of the vases of the Tsin dynasty (A.D. 265–419). The tints appear to have varied greatly, one of the most celebrated being the blue of the sky after rain, which was the tint selected for the palace use by the Emperor Chi-tsung (954–959).

The purple glaze is another beautiful variety. Specimens of this colour are mentioned as early as the Sung dynasty (960–1279). The brown and coffee coloured glazes

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do not appear to be very ancient, as Père d'Entrecolles, writing in 1712, mentions them as recent inventions.

A brilliant black glaze is by no means common, excepting where it is used in combination with gilding, and is probably not very ancient, as a brilliant black is said to have been invented under the reign of the Emperor Keenlung, 1736–1795.

The variegated and mottled glazes may properly be included under this head, as they owe their appearance not so much to a difference in the colouring matter as in the mode in which it is applied. They are called by the French *flambé*, and were no doubt originally accidentally produced. According to Père d'Entrecolles, second letter, s. xi., such vases are called *Yao pien*, or transmutation vases. A vase in this collection, No. 64, is attributed to the Sung dynasty, and if so may be a specimen of the Kien-Yao, or porcelain of Kien-chow, which is described as being of pale black, sprinkled with yellow spots.

It is probable that many of the specimens which are covered with single glazes are of a coarse ware, rather a kind of stoneware than true porcelain. Some of the glazes have been applied at a somewhat lower temperature, called by the French *demi-grand feu*.

INCENSE BURNER. Chinese porcelain, green celadon. It is in the form of a small temple, with a quadrangular base, on which are two horses and flowers in very slight relief; on this rests the cover, shaped like a roof, supported on four columns, below which is a nelumbium seed pierced for the smoke to escape; it is surrounded by an openwork gallery; on the roof are six dragons' heads in full relief, coloured to imitate bronze. H. 9½ in. 33*b*.

SAUCER DISH, of very thick Chinese porcelain, green celadon, with ornaments slightly impressed; in the centre a large flower, round the sides leafy scroll work. Brought from the island of Rhodes. Diam. 13½ in. 34.

DEEP PLATE. Chinese porcelain, of massive fabric, covered with dark green celadon glaze; in the centre a sprig of flowers around which a band of scored flutings. Diam. 9½ in. 35.

LARGE BOWL, with detached openwork stand. Chinese porcelain of massive fabric, covered with green celadon glaze; the bowl is ornamented inside and out with flowers and scrolls of a formal pattern; the stand is formed of leaves moulded in relief. H. of bowl, 5½ in. Diam. of bowl, 15½ in. H. of stand, 6½ in. Diam. of stand, 9½ in. 36.

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VASE, with cylindrical neck, and two handles with rings attached to them. Chinese porcelain, covered with green celadon glaze. H. 9 in. 37.

PEAR-SHAPED VASE, with two handles in the form of elephants' heads. Chinese porcelain, covered inside and out with a full yellow glaze. H. 13 in. 38.

THIN BOWL. Chinese porcelain, covered inside and out with a pale yellow glaze. Mark of the period Hung-che, 1488–1506. (3.3.) H. 3¼ in., diam. 7¼ in. [Pl. I. 8.] 39.

THIN BOWL. Chinese porcelain, covered inside and out with a pale yellow glaze. Mark of the period Kea-tsing, 1522–1567. (3.3.) H. 3¼ in., diam. 7¾ in. [Pl. I. 10.] 40.

PAIR OF SHALLOW BOWLS. Chinese porcelain, glazed inside and out of a full yellow. Mark of the period Kea-tsing, 1522–1567. (3.3.) H. 2¼ in., diam. 8 in. [Pl. I. 10.] 41.

PAIR OF SAUCERS. Chinese porcelain, covered with yellow glaze. Mark of the period Kea-tsing, 1522–1567. (2.2.) H. 5 in. 42.

PAIR OF BOWLS. Chinese porcelain, with faintly engraved patterns, representing five clawed dragons with waves beneath them; covered inside and out with pale yellow glaze. Mark of the period Kang-he, 1661–1722. (3.3.) H. 2½ in., diam. 4¾ in. [Pl. II. 14.] 43.

The peculiarly hazy look of the glaze over the mark closely resembles Japanese porcelain.

BOTTLE. Chinese porcelain; covered with a deep but brilliant red glaze. H. 8½ in. 44.

This specimen is from Mr. A. B. Mitford's collection, and is thus described in the catalogue:—"A bottle: *Lang yao tzé*, porcelain from the Lang furnace. The Lang family were a family of famous potters who possessed the secret of this peculiar glaze and paste. They became extinct about the year 1610; and their pottery is highly esteemed, and fetches great prices at Pekin. The Chinese have never been able successfully to imitate this ware."

BOTTLE. Chinese porcelain, with globular body and narrow neck, coloured all over with a light red glaze. Mark of the period Kang-he, 1661–1722. (3.3.) H. 10 in. [Pl. II. 14.] 44*a*.

BOTTLE-SHAPED VASE. Chinese porcelain, covered with a pale red glaze, assuming the form of a sprinkled pattern. Mark in the seal character of the period Yung-ching, 1723–1736. H. 11½ in. [Pl. III. 25.] 45.

PAIR OF BOTTLES, with narrow necks. Chinese porcelain, covered with a deep red glaze. H. 8 in. 46.

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PAIR OF BOTTLE-SHAPED VASES. Chinese porcelain, covered externally with a deep red glaze. Mark in the seal character of the period Taou-kwang, 1821–1851. H. 12 in. [Pl. III. 29.] 47.

PAIR OF BOWLS, with covers. Chinese porcelain; the outsides of both of a rich ruby colour, the insides plain white. Mark on bowls and covers of the period Keen-lung, 1736–1795, in the seal character. H. 3½ in., diam. 4¼ in. [Pl. III. 26.] 48.

SQUARE VASE, with swelling body, small foot and neck. Chinese porcelain; the outside covered with a glaze varying from a deep liver colour to a pale grey. H. 13¼ in. 49.

VASE, with wide mouth and foot. Chinese porcelain; the outside coated with a wavy glaze, reddish brown and grey, with darker spots. Mark, stamped, in the seal character, too complicated to be deciphered. H. 5¼ in. [Pl. VI. 69.] 50.

FLAT BOTTLE. Chinese porcelain, singularly shaped, somewhat in the form of an obelisk or sceptre passing through a circle; covered with a mottled grey and red glaze; on the flat sides ornaments in relief, among which are two constellations. H. 8½ in. 51.

BOTTLE. Chinese porcelain, covered externally with a brilliant brownish black glaze. H. 12½ in. 52.

PAIR OF EWERS, with covers. Chinese porcelain, with flowing spouts and handles, covered with a deep black glaze, with traces of gilding, Chinese seal characters, birds, &c. H. 7¾ in. 53.

PAIR OF CANDLESTICKS. Chinese porcelain, covered with a dark brown glaze; each has three feet; around the stems a dragon in relief, above which is a lotus leaf once forming the base of a pricket; the latter has been replaced by a nozzle, apparently of Böttcher ware; mounted in ormolu. H. 6¾ in. 54.

VASE. Chinese porcelain, moulded in relief; the body ribbed, the upper part with stiff leaves and borders of a bronze pattern, covered entirely with bright brown glaze. H. 13 in. 55.

BASIN. Chinese porcelain, coated outside with a brownish bronze colour, inside plain. Mark of the period Heen-fung, 1851–1862. (3.3.) H. 3½ in., diam. 6 in. [Pl. II. 19.] 56.

HEXAGONAL BOTTLE. Chinese porcelain, covered with olive green to imitate bronze, and decorated with gold; it has two small handles in the form of monsters; on the body are six panels with storks, above which the same number of panels with phœnixes; below are arabesques; on the foot and lower part of the neck a band of a bronze pattern, with a Chinese

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character at intervals; on the neck arabesques, beadwork, &c. Mark in gold, in the seal character, of the period King-te, of the Sung dynasty, 1004–1007. H. 14½ in. [Pl. II. 22.] 57.

The style of execution renders it probable that this specimen was made in the 18th century; perhaps copied from bronze.

EIGHT-SIDED BOTTLE, fluted. Chinese porcelain, covered with an olive brown glaze to imitate bronze. H. 7¼ in. 57*a*.

FLUTED BOTTLE of a kind of stoneware, covered with a pale lilac glaze. This bottle was obtained at Pekin, and has been pronounced by Chinese antiquaries to belong to the Yuen dynasty, 1206–1368. H. 3½ in. 58.

BOWL. Chinese porcelain; covered with deep purple glaze; on the outside, a portion of the glaze has been removed on the wheel, probably in Germany, so as to produce an engraved design in white; viz., a bird on a bunch of fruit, through which is passed a ribbon tied at each end into an elaborate bow; the rest of the bowl has scrolls terminating in flowers. H. 3 in., diam. 6¾ in. 59.

TEAPOT of Chinese porcelain, in the form of a peach, with handle and spout, and an opening in the bottom communicating with a tube through which the liquid is poured into the vessel; it is covered with a deep purple glaze. H. 5 in. 60.

VESSEL of Chinese porcelain in the form of a chrysanthemum flower half closed, glazed inside and out with a brilliant lapis blue. H. 1⅞ in., diam. 2½ in. 61.

CYLINDRICAL MATCH POT. Chinese porcelain, covered with a dull blue glaze, with two dragons and small clouds in outline, scratched through the colour before firing. Mark *Ya wan*, "An elegant rarity." H. 5¼ in. [Pl. V. 47.] 62.

TWO PLATES, with wavy edges. Chinese porcelain; the whole fronts and the backs of the borders are covered with mazarine blue and with designs traced in gold; in the centre a Chinese character in clouds surrounded by five lions. Mark, *Luh-i tang*, "Luh-i Hall." Diam. 8¼ in. [Pl. IV. 33.] 63.

PAIR OF EWERS. Chinese porcelain, covered with a dark blue glaze; the surface of the bodies has been ornamented with chrysanthemums in gold, and scrolls in silver; old metal mounts. H. 10 in. 63*a*.

OVIFORM VASE, with spreading base and no neck. Dense red Chinese ware, covered with a mottled glaze of a dark greenish blue with yellow specks. Mark stamped in the clay, *Koh Ming Tsiang chi*, "Made by Koh Ming Tsiang." This is said to be as old as the Sung dynasty, 960–1278. H. 11½ in. [Pl. VI. 71.] 64.

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PAIR OF VASES, with monsters' heads forming handles. Chinese porcelain, covered with mottled bluish green. Mark of the period Keen-lung, 1736–1795. (3.3.) H. 4⅞ in. [Pl. II. 16.] 65.

SECTION C.—GLAZES OF SEVERAL COLOURS.

It has been convenient to place together specimens on which glazes of several colours appear, although they may not have been all applied at the high temperature to which the vases with single glazes have been subjected. The designs upon them can scarcely be considered painted, and therefore it is convenient that they should form a class apart. It is probably to this kind of porcelain that Père d'Entrecolles refers in his second letter, s. xiv., from which it appears that the process of making it varies somewhat from the ordinary one. The vessels are burnt before being glazed, and the colours applied, mixed with what he terms "poudre de cailloux."

VASE, with small neck. Chinese porcelain, with ornaments executed in raised outlines, filled in with yellow and turquoise on a dark blue ground, on the lower part waves from which spring water plants; on the upper part an interlacing pattern of beads and amulets. H. 16¼ in. 67.

This may possibly be Japanese, compare Nos. 465*a* to 465*c*; but it is evidently much older than those specimens.

TWO-HANDLED VASE. Chinese porcelain, with chrysanthemum flowers in low relief growing up from the base, and with flying insects around them; the handles in the form of elephants' heads and trunks. The ground of the outside of the vase is covered with a turquoise glaze passing in places into green. The flowers are sometimes of a pale yellow, sometimes, together with the leaves, coloured maroon; the elephants' heads are maroon; inside and bottom coated with a dirty yellow glaze. H. 18 in. 68.

This may also be Japanese and modern.

VASE, with small neck, the body widening towards the upper part. Chinese porcelain; on it are engraved two dragons among clouds, coloured green on a yellow ground. Mark of the period Wan-leih, 1573–1620. (3.3.) H. 15 in. [Pl. I. 12.] 69.

BOWL. Chinese porcelain; the inside plain, the outside with two five-clawed dragons floating in clouds above the sea, all faintly engraved in the paste and coloured purple; these are relieved by a brilliant green ground. Mark of the period Kang-he, 1661–1722. (3.3.) H. 2¾ in., diam. 6 in. [Pl. II. 14.] 70.

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QUADRANGULAR VASE. Chinese porcelain, with ornaments in relief, consisting of the mystical trigrams known as the Pa-kwa, placed two on each side, with the circular emblem, the Yang-ying, between them; these are coloured sea green and brown relieved by a blue glazed background. H. 9¾ in. 71.

PAIR OF FIGURES OF LIONS, standing on leaves. Chinese porcelain; one of them green with maroon mane and small yellow cub by its right front paw; the other yellow, with a green mane and moveable green ball under its left front paw; H. 3¾ in. 72.

PAIR OF SMALL TRAYS, of Chinese porcelain; they are formed of the leaf, stem, and bud of the nelumbium, covered with green glaze, and enclosing water insects, modelled in relief, and glazed in various colours. L. 4 in. 73.

FIGURE OF A PARROT, of Chinese porcelain, coloured green, and resting on a yellow rock. H. 2¾ in. 74.

SAUCER DISH. Chinese porcelain, with engraved designs, representing four branches of flowers, coloured maroon, green, and white, on a deep yellow ground; outside deep yellow. Mark, a quatrefoil-shaped symbol. Diam. 8¼ in. [Pl. IX. 106.] 74*a*.

SAUCER DISH. Chinese porcelain, with engraved designs, representing three flowering plants growing out of a rock, and coloured green, yellow, and maroon; outside deep yellow. Mark, a quatrefoil-shaped symbol. Diam. 6¾ in. [Pl. IX. 106.] 74*b*.

CLASS II.—CHINESE CRACKLE PORCELAIN.

This is one of the most peculiar productions of the art of the Chinese potter, and has not been successfully imitated elsewhere. Occasionally European pieces assume a crackled appearance, but this has not been intentionally produced, and has been subsequent to the baking.

There is a considerable variety in the coloured glazes which are thus crackled. Some colours, such as turquoise blue and apple green, seem nearly always to assume a crackled appearance; others, such as the reds, are rarely affected. The colour chiefly selected is a greyish white; the forms are archaic, and with ornaments in dark brown, occasionally gilt. The crackled appearance, though now always artificial, owes doubtless its origin in the first instance to accident, and at an early period. Some of the vases of the Sung dynasty (A.D. 960–1270), are noticed as being crackled. The productions of the two brothers Chang, who lived under that dynasty, were distinguished by one

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being crackled and the other not. Crackled vases were called Tsui-khi-yao, under the southern Sung dynasty (1127–1279), and are thus described in the History of King-te-chin:—"The clay employed was coarse and compact, the vases were thick and heavy, some were of a rice white, others pale blue. They used to take some Hoa-chi (steatite), powder it, and mix it with the glaze. The vases exhibited cracks running in every direction as though broken into a thousand pieces. The cracks were rubbed over with Indian ink or a red colour, and the superfluity removed. Then was seen a network of charming veins, red or black, imitating the cracks of ice. There were also vases on which blue flowers were painted on the crackled ground."

A different mode of making the crackles is described in another Chinese work, and is as follows:—"After covering the vases with glaze, they are exposed to a very hot sun, and when they have become hot, they are plunged into cold water for a moment. On being baked they appear covered with innumerable cracks." The way in which the size of the crackle is regulated, seems to be indicated in one of the receipts for making crackle vases given in the History of King-te-chin, (p. 214), from which we learn that the material of the glaze was to be finely or coarsely washed, according to the size of the crackle required.

The difference between the paste and the thick glaze are well illustrated by fragments of ancient vases, some of which are exhibited. The interior is of a coarse paste, nearly resembling stoneware, and of a buff or even pale red colour. This is coated on both sides with a white material, in which alone the crackles appear. This illustrates a passage in the History of King-te-chin, where porcelain is spoken of as having red bones. Such vases would not be transparent.

OVAL LIBATION CUP. Chinese crackle porcelain, brownish, with moulded ornaments in relief, dog, stork, dragon's head, stag, &c. L. 3¾ in., H. 2¼. in. 75.

BOTTLE. Chinese crackle porcelain, greenish; two handles in the form of monsters' heads, and a band of various patterns in relief coloured dark brown. H. 7 in. 76.

BOTTLE. Chinese crackle porcelain, greenish grey, the crackles being few in number and far apart. Mark, in the seal character, of the period Yung-ching, 1723–1736. H. 9¾ in. [Pl. III. 25.] 77.

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LOW VASE, with two handles in the form of monsters' heads bronzed over. Chinese porcelain; the outside of a grey blue crackled; the upper part of inside also crackled; the cracks are filled in with brown. H. 2¾ in., W. 4½ in. 78.

VASE. Chinese crackle porcelain, dark lavender. H. 6¾ in. 79.

GLOBULAR VASE. Chinese crackle porcelain, brown, with darker brown rim and base. H. 2½., diam. 4 in. 80.

VASE WITH NARROW NECK. Chinese porcelain, covered with a deep blue glaze, slightly crackled. H. 6¼ in. 81.

VASE of good form. Chinese porcelain, covered inside and out with a turquoise glaze, minutely crackled. H. 12¾ in. 82.

CIRCULAR STAND, resting on three legs. Chinese porcelain, covered with a turquoise glaze, slightly crackled. H. 1¾ in., diam. 5¾ in. 83.

OBLONG STAND, resting on four legs. Chinese porcelain, covered with a deep turquoise glaze, slightly crackled. H. 2½ in., W. 7 in. by 3½ in. 84.

PAIR OF SEMICIRCULAR STANDS, resting on three legs. Chinese porcelain, covered with a deep turquoise glaze, slightly crackled. H. 2¼ in., L. 10 in. 85.

TEAPOT of flattened form, with a peach on its cover. Chinese porcelain; the outer surface entirely covered with a turquoise glaze, slightly crackled. H. 3½ in., L. 7. 86.

FIGURE OF A PARROT. Chinese porcelain, covered with a brilliant turquoise glaze, slightly crackled; hole for joss-stick in right wing. H. 4¼ in. 87.

VASE, with small neck. Dense red Chinese ware, covered with a deep turquoise glaze, crackled, on which are designs painted in black; of a somewhat Persian character. Three panels: two enclosing figures, the third a stork; borders above and below. H. 10½ in. 88.

VASE, with narrow neck. Chinese porcelain, covered inside and out with a bright green glaze, crackled. H. 5¾ in. 89.

VASE, with narrow neck. Chinese porcelain, covered inside and out with a bright green glaze, crackled. Ormolu mount to foot. H. 4¾ in. 90.

VASE, barrel-shaped. Chinese porcelain, covered inside and out with bright green glaze, crackled. H. 4¼ in. 91.

PAIR OF SAUCER DISHES. Chinese porcelain, entirely covered with apple green glaze, slightly crackled; gilt edges. Diam. 9½ in. 92.

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SAUCER. Very solid and coarse Chinese ware, crackled, and mottled with brown and grey. Mark stamped in relief, *I shing*, "Harmonious prosperity," probably a motto. Diam. 5½ in. [Pl. VI. 68.] 93.

SNUFF BOTTLE, moulded in relief. Chinese porcelain of a yellowish paste, slightly crackled; eighteen mythological figures, probably the eighteen Arhân, or immediate disciples of Buddha, resting on clouds with a dragon above. H. 2½ in. 94.

SNUFF BOTTLE, with pierced outer casing, moulded in relief. Chinese porcelain, of yellowish paste, slightly crackled. A tangled mass of tree-stems and flowers; in the stopper is set a small ruby. H. 3½ in. 94*a*.

SNUFF BOTTLE, moulded in relief. Chinese porcelain, crackled; groups of vases and other emblems painted in colours on a diapered ground. Mark, in the seal character, of the period Kea-king, 1796–1821. H. 2⅝ in. [Pl. III. 28.] 95.

VASE, with two handles, in the form of monsters' heads. Chinese porcelain; on the body eight horses in various attitudes, in slight relief, and outlined in blue and brown; the ground is crackled, the cracks being filled in with a buff colour. These horses are probably intended to represent the eight famous horses of Muh Wang, a monarch of the Chow dynasty, B.C. 1001. H. 6 in. 96.

SAUCER DISH. Chinese crackle porcelain, grey, painted in colours, with a little gilding; a river scene; green border with symbols, interrupted by four medallions enclosing dragons. Diam. 8¼ in. 97.

THREE FRAGMENTS of Saucers. Chinese crackle porcelain. From the ruins of the palace at Bijapur, India, destroyed in 1689. 97*a*.

CLASS III.—CHINESE PORCELAIN WITH WHITE SLIP DECORATION.

In these specimens the white decoration seems to have been applied in a semi-liquid state, technically called "slip" or engobe, on a coloured ground. M. Jacquemart has attributed a similar vase to the workshops of Shiraz in Persia; but there seems to be no reason for this statement, although such specimens may have been made in China for the Persian or Indian markets, and the process was employed by the Persians in decorating their siliceous wares.

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BOTTLE-SHAPED VASE, probably part of a narghili. Chinese porcelain, covered externally with a dark brown glaze, on which are moulded in low relief, in white, two fern plants. H. 11 in. 98.

VASE, bottle-shaped, probably part of a narghili. Chinese porcelain, covered externally with a dark brown glaze, on which are moulded in low relief, in white, two strange plants. H. 10¾ in. 98*a*.

Compare Jacquemart and Le Blant, Plate xix, Fig. 1.

BOTTLE-SHAPED VASE, probably part of a narghili. Chinese porcelain, covered with dark blue glaze, on which are moulded, in white, two branches of prunus. H. 12½ in. 99.

VASE, with swelling body, and two lions' heads in relief as handles. Chinese porcelain, covered with a greyish blue glaze, on which are moulded in slight relief, in white, two vases containing flowers. H. 10½ in. 100.

GLOBULAR JAR, with narrow neck. Chinese porcelain, covered with a greyish blue glaze, on which are moulded in slight relief, in white, two vases containing flowers, insects, &c. H. 9½ in. 101.

PAIR OF BOTTLES. Chinese porcelain, covered externally with a deep lavender glaze; on the front is a prunus tree worked on in slip, slightly raised. H. 9¾ in. 102.

CLASS IV.—CHINESE PAINTED PORCELAIN.

SECTION A.—PAINTED IN BLUE.

A large proportion of the specimens of Chinese porcelain which have found their way into collections are decorated simply in blue. We have already mentioned that the colour is painted on the unburnt clay before the glazing is applied, and that it assumes its brilliant appearance under the influence of the furnace. It is to this, no doubt, that it owes much of its charm, as the glaze preserves it from injury, and gives the object a fresh and clean appearance. It is probable that the earliest specimens of painted decoration on porcelain were executed in blue alone, and such paintings have retained their prestige among Chinese collectors. Various kinds of blue are mentioned in the History of King-te-chin, but most of those employed seem to be different preparations of cobaltiferous ores of manganese. Chinese writers state that in the period Ching-hwa (1465–1488) the supply of the finest blue failed. It is therefore likely that many of the specimens of fine blue

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that bear the date of that period belong to a later time, and most probably to the period Kang-he, 1661–1722. At any rate, when we find such early dates on dishes, plates, and other objects of European forms, we may conclude that they are the productions of a far later time.

Blue and white porcelain has long been much esteemed in Holland, where it furnished the models for much of the glazed pottery made at Delft. In France but little attention seems to have been devoted to this class, and in England, till lately, so little was it esteemed that innumerable specimens, including even those of high quality, were hopelessly spoilt by being daubed over with red, green, and gold (unfortunately burnt in), in order to render them saleable. At the present moment, however, the collecting of blue and white has become greatly in fashion in this country, where probably it commands higher prices than can be obtained elsewhere.

PAIR OF TALL VASES. Chinese porcelain, painted in blue; Chinese interiors, apparently state ceremonies; on one of them the Emperor is represented, surrounded by the personages of his court, holding their sceptres before their faces; round the neck two bands of ornament. Mark of the period Ching-hwa, 1465–1488. (2.2.2.) H. 17½ in. [Pl. I. 6.] 103.

TALL VASE. Chinese porcelain, painted in blue; a Chinese interior, apparently an Emperor and Empress seated on thrones, with numerous attendants, at the door are horses; on the neck two branches of flowers. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 18½ in. [Pl. I. 6.] 104.

TALL VASE. Chinese porcelain, painted in pale blue; a Chinese scene containing various detached groups; in one of them a figure playing on an instrument; in another a figure writing, several looking at a scroll, &c.; on the neck two branches of bamboo. Mark of the period Ching-hwa, 1465–1488. (2.2.2.) H. 18 in. [Pl. I. 6.] 105.

VASE. Chinese porcelain, painted in blue; a pheasant on a rock, from which springs a flowering plant; in the sky two birds; narrow borders above. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 9 in. [Pl. I. 6.] 106.

BEAKER, with swelling centre. Chinese porcelain, painted in blue; on the body a grandee receiving the homage of a kneeling person; on the neck figures of warriors. H. 17½ in. 107.

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BEAKER, with swelling centre. Chinese porcelain, painted in blue; three ranges of subjects; in the upper one a Chinese interior with figures writing, below this a garden scene, and at the bottom figures with poultry. Mark, a leaf. H. 18 in. [Pl. VIII. 91.] 108.

BEAKER, with swelling centre. Chinese porcelain, painted in blue; on the upper part four panels, enclosing, alternately, a landscape with deer, and vases, &c.; the lower range is similar, but the vases are represented as though in leaf-like compartments, with symbols beneath. Mark, a leaf. H. 18¼ in. [Pl. VIII. 91.] 109.

BEAKER, with swelling body. Chinese porcelain, painted in blue; on the body and neck four panels enclosing Chinese domestic scenes and ceremonies. H. 18 in. 110.

BEAKER, with slightly swelling body. Chinese porcelain, painted in blue; thirty-two panels enclosing Chinese groups of figures, chiefly ladies and children, or flowers, placed alternately. Mark, the leaf symbol. H. 20¾ in. [Pl. VIII. 94.] 111.

BEAKER, with slightly swelling body. Chinese porcelain, painted in blue; thirty-two panels enclosing a flowering tree, all repetitions of the same design; the blue portions are shaded in parallel lines. Mark, the leaf symbol. H. 19½ in. [Pl. VIII. 94.] 112.

BEAKER, with expanding mouth. Chinese porcelain, painted in blue; a Chinese scene, in which are seven figures. H. 16½ in. 113.

CYLINDRICAL JAR. Chinese porcelain, painted in blue of fine colour; groups of vases, some of them containing flowers, and trees growing out of pots. H. 17 in. 114.

PAIR OF CYLINDRICAL JARS. Chinese porcelain, painted in blue of various tints; on the body a design in four bands, alternately stiff arabesques in blue on a white ground, and patterns in white on a pale blue ground; of the latter the upper one consists of two dragons holding up fanciful branches; on the necks stiff leaves. H. 11 in. 115.

CYLINDRICAL JAR, slightly widening at the lip. Chinese porcelain, painted in blue; rocks, flowers, and insects. H. 5¼. 116.

VASE. Chinese porcelain, painted in blue; two figures on horseback pursuing a hare. Mark of the period Kea-tsing, 1522–1567. (3.3.) H. 8 in. [Pl. I. 10.] 117.

VASE. Chinese porcelain, painted in blue; two horsemen with shaven heads hunting hares. Mark of the period Kea-tsing, 1522–1567. (3.3.) H. 8 in. [Pl. I. 10.] 118.

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PAIR OF VASES. Chinese porcelain, painted in blue; four figures of Chinese ladies. Mark, *Chin*, "A pearl." H. 3¾ in. [Pl. V. 56.] 119.

VASE. Chinese porcelain; on the body are six flutes in relief, painted in blue; on each flute a plant growing out of rocks. Mark *Yuh*, "Jade." H. 4½ in. [Pl. V. 55.] 120.

VASE. Chinese porcelain, painted in dark blue; two tigers in a landscape; at the back a bamboo plant growing out of a rock. H. 17 in. 121.

PAIR OF OVIFORM VASES. Chinese porcelain, painted in blue; with landscapes, rocks, and water; very white paste. H. 11½ in. 122.

OVIFORM VASE. Chinese porcelain, painted in blue; a Chinese landscape. H. 7¾ in. 123.

PAIR OF JARS, with covers. Chinese porcelain, painted in blue, with birds on rocks; flowers on covers. H. 11 in. 124.

PAIR OF BEAKERS, with swelling centres. Chinese porcelain, painted in blue; a bird on a rock, from which grows a flowering plant. H. 9¾ in. 125.

BEAKER, with swelling centre. Chinese porcelain, painted in blue; two birds on a rock, from which grows a flowering plant. H. 9¾ in. 126.

BEAKER, with wide mouth, and raised band towards the lower part. Chinese porcelain, painted in blue; a running pattern of flowers and stems. H. 7¾. 127.

BEAKER. Chinese porcelain, painted in blue; Chinese scene; two figures, two tall trees, &c., in a landscape. H. 10¼ in. 128.

PAIR OF BEAKERS, cylindrical, with very slightly indicated band about a third from the base. Chinese porcelain, painted in blue; rocks and flowers, on which a bird; below, stiff scrolls and flowers; and still lower, leaves pointing downwards. H. 8¾ in. 129.

FOUR BEAKERS, with expanded tops. Chinese porcelain, painted in blue; on each four Chinese figures, a lady with female attendant holding a large fan, and two men with presents covered with cloths; below flowers, rabbit, &c. Mark of the period Ching-hwa, 1465–1488. (2.2.) H. 5¼ in. [Pl. I. 7.] 130.

PAIR OF BEAKERS, square. Chinese porcelain, painted in blue; in the centre is a quadrangular projection, on which are four panels representing Chinese interiors, with two figures in each; they rest on an expanding foot painted with flowers growing out of rocks; the upper portions also expand to a still greater

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width, each panel of which is ornamented with growing plants, birds, and insects; at the top and bottom borders of lozenge pattern. Mark, two figures. H. 10¼ in. 131.

A similar pair is in the collection at Blenheim.

VASE, bottle-shaped. Chinese porcelain, with the four-clawed dragon among clouds, faintly engraved in the paste, and filled in with blue. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 7⅛ in. [Pl. I. 6.] 132.

BOTTLE, six-sided. Chinese porcelain, painted in blue; on each side a quatrefoil medallion enclosing a fabulous animal; the remainder of the body ornamented with wicker pattern in white on a blue ground; above and below panels and borders with stiff ornaments. Mark, in the seal character, *Fuh kwei kia ki.* "Fine vase for riches and honours." H. 13 in. [Pl. VI. 67.] 133.

BOTTLE, flattened, with two handles. Chinese porcelain, painted in blue; on each side a peach tree and two storks; borders of wavy lines. H. 11 in. 134.

PAIR OF BOTTLES, gourd-shaped, in two stages. Chinese porcelain, painted in blue; on the projecting portions are figures and landscapes very rudely painted; between them a band with floral ornaments. H. 12¼ in. 135.

PAIR OF BOTTLES, with narrow necks. Chinese porcelain, the bodies are moulded in lobes in slight relief, and painted in dark blue; the lobes rudely represent pomegranates; between them a stiff floral pattern; above this is a band of diaper with white flowers, interrupted in one bottle by two medallions with water plants; in the other by two panels with cicadas; on the neck is a stiff floral pattern, leaves with the points downwards, and characters, apparently derived from ancient Sanscrit writing. H. 11 in. 136.

PAIR OF BOTTLES, with very depressed bodies and narrow necks. Chinese porcelain, painted in blue; stiff flowers, from which proceed minute tendrils forming a diapered ground. Mark of the period Seuen-tih, 1426–1436. (2.2.2.) H. 2¾ in. [Pl. I. 5.] 137.

PAIR OF BOTTLES, gourd-shaped. Chinese porcelain, painted in blue; on the body five-leaved flowers; on the neck similar flowers alternating with lozenges. Mark, a leaf. H. 6 in. [Pl. VIII. 91.] 138.

BOTTLE, with long neck. Chinese porcelain, painted in deep rich blue; figures of Chinese horsemen, a man in boat, landscape, &c. H. 6¼ in. 139.

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BOTTLE, with straight neck. Chinese porcelain, painted in blue; branches of chrysanthemum and formal flowers. Mark of the period Ching-hwa, 1465–1488. (2.2.) H. 6 in. [Pl. I. 7.] 140.

BOTTLE, with raised band on neck. Chinese porcelain, painted in blue, with nankin yellow lines round band of neck. The body divided into four panels, containing alternately vases and landscapes; on the neck-band a diaper of concentric lozenges, interrupted by three medallions with books, &c.; leaf-like ornaments above, as well as a smaller neck-band. H. 10 in. 141.

SPRINKLER, with narrow neck. Chinese porcelain, painted in blue; two large sprigs of leaves, and two spikes of flowers, trailing downwards. H. 8½ in. 142.

GLOBULAR VASE AND COVER. Chinese porcelain, painted in blue; flowers and scrolls of chrysanthemum treated in a formal manner. Curious coarse ware, probably very ancient. An oriental silver knob on the cover. H. 16½ in. 143.

GLOBULAR POT AND COVER. Chinese porcelain, ornamented with flowering branches of the Chinese prunus (mei-hwa), in white on a bright blue ground, divided into irregular polygons by dark blue lines. H. 10½ in. 144.

PAIR OF DEEP BOWLS AND COVERS. Chinese porcelain, painted in blue in a formal pattern; on the covers gilt figures of monsters in relief. H. 10½ in., diam. 9 in. 145.

CYLINDRICAL VASE, for writing materials. Chinese porcelain, painted in blue; a title and 46 columns of Chinese writing, each containing 19 words. The title reads *Shin choo tih hien chin sung*, "An eulogy on the Emperors making choice of virtuous ministers." At the end the writer's name in a seal in red under glaze. Mark of the period Kang-he, 1661–1722. (2.2.2.) H. 6½ in., diam. 8 in. [Pl. II. 14.] 146.

CYLINDRICAL VASE, for writing materials. Chinese porcelain, painted in blue. A garden scene by moonlight; six men seated at a table, and two attendants; a third of the outside is covered with a Chinese composition, in six columns. Mark, *Wan chang shan tow*. "The vessel of the Hill of Literature." H. 5¼ in. [Pl. V. 46.] 147.

These cylindrical vessels are employed by the Chinese to hold their pencils or brushes and other implements for writing. As a specimen of the style of the inscriptions to be found upon porcelain, it may be desirable to give a translation of that on this example, which has been kindly furnished by Professor Douglas:—"Heaven and earth "are the wilful associates of creation, [just as] light and darkness "are the passing guests of a hundred generations. Fleeting life "is like a dream; how long do we enjoy it? It was this considera- "tion which made men in olden times trim the midnight lamp "(*literally*, hold candles while the night sauntered on). And now, "Yang Chun invites us with smoke to illuminate the world with

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" literature, to associate the fragrant gardens of the peach and the
" plum, and to talk of the happiness of a family gathering, and the
" eminent accomplishments of my younger brethren. All graciously
" join me, and as they chant and sing, I alone am ashamed; as
" they become merry I in solitude rejoice. Before with loud talk they
" have evolved plainly [their meaning] a scholar's feast is spread,
" and, sitting amid the flowers, we pass the goblet quickly, and
" drink till we are drunken. When the moon is not in its splendour
" how can one expatiate on it in ecstasy? But if the verses are not
" perfect we are fined the customary gold and the embarrassing
" wine."

INK APPARATUS. Chinese porcelain, painted in blue. It consists of an oblong slab for rubbing Indian ink, with a hole at one end for water; over this fits a loose cover, the top of which is decorated with one square and two circular compartments, containing Arabic inscriptions to the following purport: "Strive for excellence in penmanship, for it is one of the keys of livelihood," and the Persian word "Writing-case." The spaces are filled with formal scrolls. Mark of the period, Ching-tih, 1506–1522. (3.3.) L. 9¾ in., W. 5½ in. [Pl. I. 9.] 147*a*.

PEN-REST. Chinese porcelain, painted in blue; oblong base from which project five points diminishing in size from the central one. Blue decoration of scrolls, with the Persian word "Writing-case," divided into two panels. Mark of the period, Ching-tih, 1506–1522. (3.3.) H. 4½ in., L. 9 in. [Pl. I. 9.] 147*b*.

This specimen and the last are probably of the date with which they are inscribed; they were recently obtained in Pekin, and have therefore been probably made for a Chinese Mahomedan, not for exportation.

LOWER PART OF NARGHILI. Chinese porcelain, painted in blue; on the body four Chinese ladies, with trees between them; under the spout two rabbits. Mark in blue, *I-yew tang chi*. "Made at the I-yew Hall." H. 6 in. [Pl. IV. 37.] 148.

TALL EWER, with handle and straight spout. Chinese porcelain, painted in blue; on the body two fanciful animals in an archaic landscape; above, a band with flowers; grotesque figure on spout; band of flowers on handle. Mark, a rabbit. H. 13½ in. [Pl. VII. 89.] 149.

EWER, with long straight spout. Chinese porcelain, painted in blue; on each side a fountain with a kylin at the base; around the circular foot a pattern of sea-waves; various ornaments on neck, handle, and spout. Mark, a white rabbit on a blue ground. H. 12½ in. [Pl. VII. 89.] 150.

EWER, with long spout and broad handle. Chinese porcelain, painted in greyish blue with an archaic floral pattern. H. 11½ in. 151.

EWER, with long spout and broad handle; cover surmounted by a ring to attach it to a loop on the handle. Chinese porcelain, painted in blue; on each side a medallion enclosing a branch of

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fruit; the rest of the decorations formal floral designs. Mark, in the seal character, of the period Keen-lung, 1736–1795. H. 11¾ in. [Pl. III. 26.] 151*a*.

EWER, with long spout and cover. Chinese porcelain, painted in blue; on each side a quatrefoil enclosing vases and symbols; between them symbols, and above a seal character for *Show* "Longevity;" on the lid three symbols. H. 8 in. 152.

EWER, with long spout and cover. Chinese porcelain, painted in blue; on each side a leaf-shaped panel, enclosing a domestic scene; on the cover two figures of boys. H. 8 in. 153.

PAIR OF EWERS, with covers. Chinese porcelain, of coarse paste, painted in greyish blue; grotesque figures form the handles, and there are scrolls in relief at the bases of the spouts; on the bodies a band of blue circles with white stars; above which rudely painted landscapes, and borders of various patterns. H. 12 in. 154.

PAIR OF TALL CYLINDRICAL MUGS OR TANKARDS. Chinese porcelain, painted in blue. Chinese scenes; on one a mandarin with attendant holding a fan, and a boy carrying a load; on the other, two figures and a landscape; borders of a running floral pattern. H. 8 in. 155.

JUG AND COVER. Chinese porcelain, painted in blue; on the body four ladies in a landscape; on the lid a boy; old mounting in metal gilt. H. 5½ in. 156.

BOWL, with slightly raised centre. Chinese porcelain, painted in blue; inside in the centre a lantern? round which are the Chinese cyclical characters; around a four-clawed dragon and a phœnix; border of small octagonal panels; outside six small medallions with rude figures, and trailing branches of flowers, similar border to inside; below the *pa-kwa* or mystical lines. Mark of the Sung dynasty, period Yuen-fung, 1078–1086. H. 2¾ in., diam. 7 in. [Pl. I. 2.] 157.

OCTAGONAL BOWL. Chinese porcelain, painted in blue; inside a medallion, with three Chinese figures in a landscape and a border consisting of eight groups of plants, birds, &c.; on the outside eight panels with various scenes of Chinese life, and a border similar to that of the inside. H. 6 in., diam. 9½ in. 158.

BASIN. Chinese porcelain, painted in blue; inside a medallion with rock and trees, one of them the bamboo; outside Chinese garden scene, viz., a lady coming out of a house, three other ladies, one with candle. Mark of the period Seuen-tih, 1426–1436. (3.3.) H. 3¼ in., diam. 7¼ in. [Pl. I. 5.] 159.

PAIR OF BASINS, with wavy edges, and twelve raised lobes towards the lower part. Chinese porcelain, painted in blue; inside a medallion with a Chinese lady seated; outside, four single panels, in each of which a lady seated, and four double panels

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with children playing; on each lobe a large flower. Mark, *Ki yuh pao ting chi chin*, "A gem among precious vessels of rare jade." H. 4½ in., diam. 8¼ in. [Pl. IV. 42.] 160.

BASIN, fluted in eight compartments. Chinese porcelain, painted in blue; on the outside, in each compartment, a lady in a landscape; inside a medallion with two boys, and a narrow border. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 3 in., diam. 6¼ in. [Pl. I. 6.] 161.

BOWL, with wavy edge, and recessed lobes in the lower part. Chinese porcelain, painted in blue; sprigs of flowers and flower branches. Mark, a five-leaved flower. Diam. 5¾ in. [Pl. IX. 104.] 161*a*.

PAIR OF BOWLS, with raised boss in the centre of each, and a band round the outside, of a key pattern, deeply indented. Chinese porcelain, painted in blue; inside round the central bosses eight symbols; at the sides a figure carrying a basket of flowers at the end of a pole, four times repeated; outside four branches of flowers. H. 3 in., diam. 7½ in. 162.

PAIR OF FLUTED BOWLS, with wavy edges. Chinese porcelain, painted in blue; inside five detached flowers, and a border of prunus flowers and symbols on a blue ground; outside formal pattern of flowers and symbols, alternating with standards; blue borders. Mark engraved in the paste, the word *Shang* "A goblet," enclosed in a gourd. H. 4 in., diam. 7½ in. [Pl. VI. 75.] 163.

BASIN. Chinese porcelain, painted in blue; inside a medallion with rock and flowers; border of stiff leaves and flowers; outside four panels, two with groups of vases, &c., the other two with rocks and flowers; between them flowers, &c. Mark *Fa*, "Prosperous." Mounted with two handles, in ormolu. H. 5 in., diam. 7¾ in. [Pl. VI. 73.] 164.

PAIR OF BOWLS ON FEET. Chinese porcelain, painted in blue; on the outside a running pattern of flowers and leaves; on the feet a leafy design. H. 4¼ in., diam. 4½ in. 165.

BASIN. Chinese porcelain, painted in blue; inside a medallion containing rock and plants; outside a Chinese landscape, with four ladies, one of them holding a candle. Mark of the period Yung-ching, 1723-1736. (2.2.2.) H. 3 in., diam. 7½ in. [Pl. II. 15.] 166.

This is exactly the same design as No. 159, and appears quite as old.

PAIR OF RICE BOWLS. Chinese porcelain, painted in blue; on each the same design, viz., eight mythological figures, each riding on an animal, probably the *Pa-sien* or eight immortals. Mark, in the seal character, of the period Kea-king, 1796–1821. (2.2.2.) H. 2¼ in., Diam. 5¾ in. [Pl. III. 28.] 167.

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BASIN, COVER AND STAND, with two pierced handles and a knob. Chinese porcelain, painted in blue; on the bowl and stand Chinese ladies in a landscape; on the cover musical instruments, &c. Mark of the period Kang-he, 1621–1722. (3.3.) Diam. 5¼ in. and 8 in. [Pl. II. 14.] 168.

BASIN. Chinese porcelain, painted in blue; inside a sage holding a peach; outside, eight divinities, with the god of longevity riding on a stork. Mark, *Lin-yuh tang chi.* "Made at the Lin-yuh hall." H. 3¼ in., diam. 6¼ in. [Pl. IV. 40.] 168*a*.

BASIN. Chinese porcelain, painted in blue; the decoration consists of detached sprigs of flowers. Mark, *King-lien tang fang ku chi.* "Imitation of antiques made at the King-lien hall." H. 3 in., diam. 6 in. [Pl. IV. 41.] 168*b*.

BASIN. Chinese porcelain, painted in blue; inside flowers growing out of rocks, and butterflies; outside, rocks, plants, and birds; all coarsely painted. Mark, *Shun-tih tang chi.* "Made at the Shun-tih Hall." H. 4 in., diam. 7 in. [Pl. IV. 35.] 168*c*.

SAUCER-SHAPED DISH. Chinese porcelain, painted in blue; a phœnix standing before rocks and flowers; clouds on back of edges. Mark of the period Seuen-tih, 1426–1436. (3.3.) Diam. 12¾ in. [Pl. I. 5.] 169.

SAUCER-SHAPED DISH, with indented edge. Chinese porcelain, painted in blue; in the centre a medallion enclosing a fan-shaped panel with the figure of a lady, and a plant growing out of a vase, surrounded by eight symbols, the whole within a border of openwork; the sides are ornamented with eleven tringular blue compartments, with white floral patterns; on the back six symbols. Mark, a flower. Diam. 15 in. [Pl. VIII. 95.] 170.

SAUCER DISH, the border recessed into twenty-four panels of various widths. Chinese porcelain, painted in blue; in the centre a Chinese subject; on the border eight symbols divided by flowers; near the edge, flowers and leaves. Diam. 10¾ in. 171.

SAUCER DISH. Chinese porcelain, painted in blue; vases, flowers, tables, and other objects; blue border. Mark, the shell symbol. Diam. 11 in. [Pl. VII. 80.] 172.

TWO SAUCER DISHES. Chinese porcelain, painted in blue; five medallions with Chinese landscapes; between them the ground has a floral pattern, raised under the glaze; border of blue quatrefoils; brown edges. Diam. 11 in. 173.

SAUCER DISH. Chinese porcelain; large flowers, moulded in slight relief under the glaze; in the centre a flower and circle painted in blue; blue quatrefoil border; brown edge. Diam. 8¾ in. 174.

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TWO SAUCER DISHES. Chinese porcelain, painted in blue; a basket containing flowers; border of quatrefoil pattern interrupted by four compartments, with flowers; on the outside, branches of fruit. Mark in the seal character. Diam. 8¼ in. [Pl. VI. 77.] 175.

TWO SAUCER DISHES, the sides divided into nine lobes. Chinese porcelain, painted in blue; in the centre a grasshopper, rocks, and flowers; on each lobe rocks and plants; on the outside nine flower sprigs; brown edges. Diam. 9 in. 176.

EIGHT SAUCER DISHES of fine quality, with wavy edges and fourteen depressed foliations in the border. Chinese porcelain, painted in blue; in the centre of each a varied Chinese subject, probably scenes from the life of a philosopher; in the foliations are alternately a flower and a symbol; border of detached sprigs; on the outside are detached sprigs on each foliation, above which alternate flowers and symbols. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 8½ in. [Pl. I. 6.] 177.

TWO SAUCER DISHES, with wavy edges and fourteen depressed foliations in the border. Chinese porcelain, painted in blue; in the centre Chinese figures, viz., a child between two ladies; in each foliation a rose; border of detached sprigs; on the outside detached flowers on each foliation, and seven symbols placed alternately with a Chinese character. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 8½ in. [Pl. I. 6.] 178.

TWO SAUCER DISHES, with wavy edges, and borders moulded in sixteen flutes. Chinese porcelain, painted in blue; in the centre Chinese subjects, two figures on horseback pursuing a hare, one of them is shooting with a bow and arrow, in the foreground a dog; border of a stiff pattern, with eight symbols in the spaces; on the outside a flower sprig on each flute. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 7¾ in. [Pl. I. 6.] 179.

TWO SAUCER DISHES, with wavy edges, and borders moulded in sixteen flutes. Chinese porcelain, painted in blue; in the centre Chinese subjects, an archer on horseback shooting a rabbit, and a lady on horseback, with a falcon on her wrist; border of a stiff pattern, with eight symbols in the spaces; on the outside a flower sprig on each flute. Mark of the period Ching-hwa, 1465–1488. Diam. 7¾ in. [Pl. I. 6.] 180.

TWO SAUCER DISHES, with wavy edges, and sixteen depressed foliations in sides. Chinese porcelain, painted in blue; in the centre Chinese figures; a youth kneeling before a seated figure of a sage; in the foliations are alternately a flower and a symbol; border of eight compartments, containing flowers; on the outside a

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symbol on the alternate foliations, and compartments containing branches of fruit. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 6½ in. [Pl. I. 6.] 181.

SAUCER DISH, with wavy edge and six double and twelve single depressed foliations in the border. Chinese porcelain, painted in blue. In the centre a circular medallion, containing a flower pattern; in the foliations stiff flowers; border of quatrefoil diaper interrupted by six storks; on the foliations outside, stiff flowers. Mark, *Tseu-shun-mei-yuh tang chi.* "Made at the Tseu-shun-mei-yuh Hall." Diam. 8¼ in. [Pl. IV. 32.] 181*a*.

TWO SAUCER DISHES, with wavy edges, with eight double and eight single depressed foliations in the sides. Chinese porcelain, painted in blue; in the centre detached flowers; in the single foliations a small flower, in the others a hypericum flower; border of flowering branches; on the outside two small flowers on each double foliation; above flowering branches. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 7½ in. [Pl. I. 6.] 182.

TWO SAUCER DISHES, with wavy edges, with eight double and eight single depressed foliations in the sides. Chinese porcelain, painted in blue; in the centre detached flowers; in the single foliations a small flower, in the others a flower sprig; border of flowering branches; on the outside two flowers on the alternate foliations; above flowering branches. Mark of the period Kang-he, 1661–1722. (3. 3.) Diam. 7½ in. [Pl. II. 14.] 183.

TWO SAUCER DISHES, with wavy edges, with sixteen flutes in the sides. Chinese porcelain, painted in blue; in the centre Chinese subject, viz., two ladies and a flower pot; border of quatrefoil pattern, interrupted by four compartments containing flowers; on the outside a sprig on each foliation. Mark *Ki yuh pao ting chi chin* "A gem among precious vessels of rare jade." Diam. 7⅜ in. [Pl. IV. 42.] 184.

SMALL PLATE. Chinese porcelain, painted in blue; in the centre a medallion, with a large flower, from which radiate eight compartments enclosing flowers; running scroll border, beyond which eight panels enclosing flowers. Mark, a symbol. Diam. 6¼ in. [Pl. VII. 81.] 185.

PAIR OF SAUCER DISHES, with edges indented in gadroons. Chinese porcelain, painted in blue; in the centre a medallion, with plants growing out of rocks; the gadroons outlined in blue and filled in with flowers. Mark, a flower. Diam. 6¼ in. [Pl. VIII. 95.] 186.

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PAIR OF LARGE SAUCERS. Chinese porcelain, painted in blue; Chinese figures in a landscape, two ladies, a man and a boy, in front of a building. Mark of the period Yung-ching, 1723–1736. (3. 3.) Diam. 7¾ in. [Pl. II. 15.] 187.

LARGE SAUCER. Chinese porcelain, painted in blue; Chinese subject, viz., a landscape, with a gentleman riding and a lady in wheel-chair, with her attendants; outside a lozenge border, interrupted by four panels, enclosing plants. Mark, in the seal character, *Jo shin chin tsang* "Deep like a treasury of gems." Diam. 6½ in. [Pl. VI. 70.] 188.

SAUCER DISH. Chinese porcelain, coarsely painted in blue with rude flowers. Mark *Chin yuh*, "Precious jade." Probably a copy from a very ancient piece. Diam. 7¼ in. [Pl. V. 50.] 189.

DEEP SAUCER DISH. Chinese porcelain, painted in blue; in the centre a large character probably copied from ancient Sanscrit; border composed of three rows, repetitions of another character, probably an imitation of Sanscrit; on the outside the Chinese word *Su* "Tranquillity" three times repeated. Mark indistinct, in the seal character. Diam. 8 in. 190.

DEEP DISH, with wavy edge. Chinese porcelain, painted in blue; in the centre an eightfoil medallion, enclosing a Chinese landscape, a hare, bird, trees, &c., round the side are eight large compartments divided by eight narrow ones; in the former alternately plants and emblems, and in the latter knots. Diam. 19½ in. 191.

PLATE. Chinese porcelain, painted in dark blue; in the centre a panel with eight points, with a grasshopper on rocks, from which spring plants, the spaces around filled alternately with scale work and fret pattern; the border divided into sixteen compartments of unequal width, with instruments, flowers, and diapers; on the outside a running floral scroll in blue. Mark, *Tsuen*, "Complete." Diam., 8½ in. [Pl. V. 59.] 191*a*.

PAIR OF VERY DEEP DISHES, with scalloped edges. Chinese porcelain, painted in blue; in the centre a circular medallion with woman and child, from which proceed six lobes, alternately decorated with a prunus-tree, and with two seated figures; the spaces between are filled with key and chevron pattern. Diam. 10½ in. 192.

TWO DEEP DISHES, with wavy edges. Chinese porcelain, painted in blue; in the centre a large medallion, with a Chinese warrior on horseback pursuing another, each attended by a standard bearer; from this proceed six semicircular compartments, in each of which a warrior and standard bearer; the spaces between are filled with chevron and key patterns; outside six panels,

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enclosing a quatrefoil design, and beyond these four growing plants. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 13¾ in. [Pl. I. 6.] 193.

DISH, with wavy edge. Chinese porcelain, painted in blue; in the centre a medallion with an archaic flower, surrounded by twelve lobes with a growing plant in each, from this proceed twelve similar lobes extending to the edge; in the spaces quatrefoil diaper. Mark, the leaf symbol. Diam. 15 in. [Pl. VIII. 94.] 194.

DISH, with wavy edge. Chinese porcelain, painted in pale blue; the centre filled with a minute running pattern of flowers; on the border eight detached flower branches. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 14¼ in. [Pl. I. 6.] 195.

PAIR OF DISHES, with narrow borders. Chinese porcelain, painted in blue; a Chinese subject, viz., a house in which is a man playing on a musical instrument, and a boy crouching before him; outside a garden with two ladies; inner border of a quatrefoil diaper, interrupted by four medallions enclosing symbols; outer border, bamboo plants and flowers. Diam. 11¼ in. 196.

PAIR OF DISHES. Chinese porcelain, painted in blue; in the centre a Chinese subject, a soldier taking a lady away, and an old mandarin in the porch of a building; narrow border of a quatrefoil pattern, interrupted by four flowers and four panels enclosing symbols; on the rim a broad border of a quatrefoil pattern, interrupted by four medallions enclosing literary emblems and plants; brown edges. Diam. 14¾ in. 197.

DEEP DISH. Chinese porcelain, painted in pale blue; in the centre a tree of the finger citron and a bamboo; round this a broad band of six-foil pattern, interrupted by four medallions, enclosing rolls and literary emblems; from this spring four branches of flowers, extending to the edge of dish; on the back four fungi. Diam. 17½ in. 198.

DISH. Chinese porcelain, painted in blue; in the centre a vase with flowers and emblems; on border floral pattern. Diam. 15¾ in. 199.

DISH. Chinese porcelain, painted in blue; in the centre a scroll of flowers on which is placed a vase containing rolls, &c.; border of flowers growing out of symbols. Diam. 13½ in. 200.

DISH. Chinese porcelain, painted in blue; in the centre portions of trees; on the border four floral branches with fans, &c. Diam. 13½ in. 201.

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DISH. Chinese porcelain, painted in blue; in the centre a basket of flowers within a framework; narrow border of a quatrefoil pattern, interrupted by four medallions containing flowers; on the rim four patches of flowers, outer border of circles enclosing lozenges. Diam. 13½ in. 202.

DISH. Chinese porcelain, painted in blue; a landscape with Chinese house and balustrade; irregular border. Diam. 14½ in. 203.

OCTAGONAL DISH. Chinese porcelain, painted in blue; a garden with fir-tree and two storks; brown edge. Diam. 12½ in. 204.

TWO DISHES, with wavy edges, the sides having slightly moulded lines forming two sets of irregular panels running in opposite directions; Chinese porcelain, painted in blue; in the centre flowers growing out of rockwork; in each panel of the border a flower sprig. Diam. 10¾ in. 205.

PLATE. Chinese porcelain, painted in blue; in the centre a Chinese interior with three figures, two seated and one standing; border of a quatrefoil diaper, interrupted by six medallions enclosing flowers; on the outside two landscapes. Mark of the period Ching-hwa, 1465–1488. Diam. 10¼ in. [Pl. I. 6.] 206.

TWO PLATES. Chinese porcelain, painted in blue, with Chinese subjects; in the centre a house with a lady and gentleman, two boys outside; border of eight ladies in various attitudes; outside detached flowers; underneath, flowers drawn in outline forming a circular patch. Diam. 10 in. 207.

TWO PLATES. Chinese porcelain, painted in blue, with Chinese subjects; in the centre a house with a lady and gentleman and boys; in the border eight figures in a continuous landscape, one of them reclining on a mat; outside detached flowers. Diam. 10¼ in. 208.

TWO PLATES. Chinese porcelain, with circular raised centres painted in blue; in the centre Chinese subject, six figures of men in a building; around this four flowering plants; border of Chinese figures in landscapes; on the outside rich border of flowers and scrolls. Diam. 8¾ in. 209.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a medallion with a stiff pattern, enclosed in a broad band of blue, ornamented with scale work and flowers; outer border of plants. Mark, a lozenge-shaped symbol. Diam. 9½ in. [Pl. VII. 84.] 210.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a singular flower with a palm branch on each side; border of large and strange flowers, including a passion flower. Mark, a leaf. Diam. 10¾ in. [Pl. VIII. 91.] 211.

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TWO PLATES. Chinese porcelain, painted in blue; in the centre a medallion containing ivy leaves, around it a broad band of similar leaves; border divided into twenty-four compartments, with a flower in each. Mark in the seal character, indistinct. Diam. 11 in. 212.

THREE PLATES. Chinese porcelain, painted in blue; in the centre a large flower surrounded by leaves of a creeper, perhaps ivy; border of similar leaves. Mark in the seal character, indistinct. Diam. 9¾ in. 213.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a chrysanthemum surrounded by a running floral pattern; border of four half chrysanthemums and similar running pattern. Mark, a lozenge-shaped symbol. Diam. 10¾ in. [Pl. VII. 83.] 214.

PLATE. Chinese porcelain, painted in blue; in the centre a branch in archaic style; border of similar flowers. Mark in the seal character, *Pao*, "Precious." Diam. 10½ in. [Pl. V. 62.] 215.

PLATE. Chinese porcelain, painted in blue; in the centre two large chrysanthemums springing from a rock; border of rocks and flowers. Mark, a four-legged vase. Diam. 10 in. [Pl. IX. 112.] 216.

PLATE. Chinese porcelain, painted in blue; in the centre a medallion enclosing a flower, out of which grow four flowering plants, extending over the border. Mark, a lozenge-shaped symbol. Diam. 10½ in. [Pl. VII. 82.] 217.

PLATE. Chinese porcelain, painted in blue; in the centre a medallion with formal pattern, from which spring three rocks with flowers extending over the border; brown edge. Diam. 10¾ in. 218.

FOUR PLATES. Chinese porcelain, painted in blue; in the centre a basket of flowers; border with four plants growing out of rocks, having floral sprigs between them. Mark, a four-legged vase. Diam. 10 in., 10¾ in. [Pl. IX. 112.] 219.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a basket of flowers; border with four plants growing out of rocks and filling all the space. Mark, a four-legged vase. Diam. 10 in. [Pl. IX. 112.] 220.

FOUR PLATES. Chinese porcelain, painted in blue; in the centre a basket of flowers; border with four plants growing out of rocks and floral sprigs between them. Diam. 11¼ in., 10¼ in. 221.

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Two Plates. Chinese porcelain, painted in blue; in the centre a plain basket of flowers; border four groups of small flowers. Mark in the seal character. Diam. 10¼ in. [Pl. VI. 76.] 222.

Plate. Chinese porcelain, painted in blue; in the centre a large basket of flowers; on the border branches of prunus. Mark, the symbol of two fishes. Diam. 8½ in. [Pl. VII. 86.] 223.

Plate. Chinese porcelain, painted in blue; in the centre a running pattern of flowers, surrounded by a band of quatrefoil pattern, interrupted by four medallions enclosing flowers; border of scroll work. Mark, the symbol of two fishes. Diam. 8½ in. [Pl. VII. 87.] 223*a*.

Plate. Chinese porcelain, painted in blue; in the centre a formal pattern of flowers, within a narrow edging; border of flower branches. Mark, a leaf. Diam. 10¾ in. [Pl. VIII. 91.] 224.

Plate. Chinese porcelain, painted in blue; in the centre flowers growing out of rocks; border of flower branches. Diam. 10¾ in. 225.

Two Plates. Chinese porcelain, painted in blue; in the centre a small flower in a medallion, surrounded by other flowers; border four floral branches; brown edges. Diam. 10¾ in. 226.

Two Plates. Chinese porcelain, painted in blue; in the centre groups of vases, &c.; border of bamboo leaves and stem; brown edges. Diam. 11 in. 227.

Plate. Chinese porcelain, painted in blue; in the centre portion of a screen, or railing, and flowers; border of bamboo leaves and stems; brown edges. Diam. 10¾ in. 228.

Plate. Chinese porcelain, painted in blue; in the centre a bamboo and two plants; border of a denticulated pattern. Diam. 10¾ in. 229.

Two Plates. Chinese porcelain, painted in blue; in the centre two men on horseback in a landscape; border four branches of flowers, and narrow outer border; brown edges. Diam. 11 in. 230.

Plate. Chinese porcelain, painted in blue; across it a scroll on which are represented vases, &c.; the ground filled in with formal flowers; narrow border; brown edge. Diam. 11 in. 231.

Plate. Chinese porcelain, painted in blue; in the centre a tall bamboo and two chrysanthemum flowers, surrounded by four symbols; border of circles containing lozenges. Diam. 11 in. 232.

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PLATE. Chinese porcelain, painted in blue; in the centre flowers growing out of rocks; quatrefoil border interrupted by flowers. Diam. 11 in. 233.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a vase and flowers; narrow border of a quatrefoil pattern and flowers, interrupted by four compartments containing flowers; outer border of flowers and symbols combined; blue band next rim; brown edges. Diam. 11 in. 234.

PLATE. Chinese porcelain, with wavy edge, painted in greyish blue; in the centre plants growing out of rocks; border eight projecting lobes, enclosing stiff flowers, and relieved by a ground of scrolls. Diam. 10½ in. 235.

PLATE. Chinese porcelain, painted in blue; in the centre plants growing out of rocks; inner border of quatrefoil diaper, interrupted by six medallions with flowers; beyond three branches of flowers, and outside a quatrefoil edge. Diam. 10¼. 236.

PLATE. Chinese porcelain, painted in blue; in the centre a panel enclosing bamboo stems and peonies; border of flowering branches, quatrefoil edging next to the rim; brown edge. Diam. 11. 237.

PLATE. Chinese porcelain, painted in blue; in the centre an old tree, with a bird, and a pot of flowers; two narrow borders of a quatrefoil pattern. Diam. 10¼ in. 238.

PLATE. Chinese porcelain, painted in blue; in the centre a large medallion, enclosing a Chinese subject, a man with animals sitting under a bamboo; two narrow borders of a quatrefoil pattern. Diam. 11 in. 239.

PLATE. Chinese porcelain, painted in blue; in the centre a circular pattern composed of a large flower with scroll-like leaves; narrow quatrefoil border. Diam. 11¼ in. 240.

TWO PLATES, octagonal. Chinese porcelain, painted in blue; an eight-foil star, with flower in centre, and a lotus flower painted on each foil; border of herring-bone pattern. Diam. 9 in. 241.

TWO SOUP PLATES. Chinese porcelain, painted in blue; in the centre a peony plant and bird; inner border of six-foil pattern, interrupted by four medallions enclosing fish; outer border of plants and aquatic birds; brown edge. Diam. 8¾ in. 242.

PLATE. Chinese porcelain, painted in blue; in the centre small medallion with growing plants, surrounded by a double border and twelve compartments containing plants; border formed of twelve similar compartments. Mark, the pearl symbol. Diam. 8½ in. [Pl. VII. 79.] 242*a*.

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PLATE. Chinese porcelain, painted in blue; a dragon, with the head rising from the sea, before it a fish; border of a wave pattern; at the back four symbols. Mark, the knot symbol. Diam. 8¼ in. [Pl. IX. 107.] 242*b*.

PAIR OF PLATES, with band of openwork round the sides. Chinese porcelain, painted in blue; in the centre a six foil pattern with flowers; on the rims three flower branches, and three medallions enclosing flowers; outside three symbols. Mark, a *ting* or three-legged vase. Diam., 6¼ in. [Pl. IX. 110.] 242*c*.

SMALL PLATE. Chinese porcelain, painted in blue; in the centre a landscape with two deer, a grotesque monkey climbing a tree, and holding a stick, with which it is apparently striking a bee's-nest; border of hexagons, interrupted by four medallions enclosing fruit. Mark of the period Ching-hwa, 1465–1488. Diam. 5⅛ in. [Pl. I. 6.] 242*d*.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a fish in a stormy sea with clouds above; on the border the seal character, *Fuh*, "Happiness," eight times repeated; on the back eight symbols. Mark of the period Ching-hwa, 1465–1488. Diam. 6¼ in. [Pl. I. 6.] 243.

CIRCULAR STAND ON TALL FOOT. Chinese porcelain, painted in blue; round the rim an interlacing pattern; on the foot is represented the sea, a fish, and a five-clawed dragon. Mark of the period Keen-lung, 1736–1795, in the seal character, written in a horizontal line. H. 7¼ in., diam. 9 in. [Pl. III. 26.] 244.

FLAT STAND ON CIRCULAR FOOT. Chinese porcelain, painted in blue; in the centre an hexagonal medallion with flower, from which spring twelve compartments containing alternately a diaper and a flower or vase; outer border of white prunus flowers on a blue ground. H. 2¾ in., diam. 6¾ in. 245.

PAIR OF STRAINERS, in the form of a seven-pointed star, on three feet. Chinese porcelain, painted in blue. Diam. 8 in. 246.

TAZZA-SHAPED SALT CELLAR, fluted. Chinese porcelain, painted in blue; in the bowl a bird; border of trailing flowers. H 2¼ in., diam. 4¼ in. 247.

TAZZA-SHAPED SALT CELLAR, moulded in gadroons. Chinese porcelain, painted in blue, with leaves and flowers. H. 2½ in., diam. 4¼ in. 248.

TWO TAZZA-SHAPED SALT CELLARS, with scalloped edges. Chinese porcelain, painted in blue, with flowers. H. 2 in., diam. 3¾ in. 249.

TAZZA-SHAPED SALT CELLAR. Chinese porcelain, painted in blue; in the bowl, vase, books, &c.; outside, flowers. H. 2¼ in., diam. 3 in. 250.

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TWO HEXAGONAL SALT CELLARS, with pierced panels at the sides, and three feet. Chinese porcelain, painted in blue; two cocks and flowers. H. 2¼ in., diam. 3½ in. 251.

PAIR OF CUPS. Chinese porcelain, painted in blue; six medallions, enclosing flowers, with basket work in low relief between them; blue border; round the foot lobes enclosing clouds; inside fungi. Diam. 3¼ in. 252.

CUP AND SAUCER. Chinese porcelain (unusually thin), painted in blue; in the centre of the saucer a medallion with a flower, around which a double range of twelve panels, each enclosing similar sprigs; same decoration on cup. Diam. 3⅛ in., 5 in. 253.

CUP. Chinese porcelain, painted in blue; two ladies and two trees. Mark of the period Seuen-tih, 1426–1436. (3.3.) Diam. 2⅝ in. [Pl. I. 5.] 254.

CUP AND SAUCER. Chinese porcelain, painted in blue; Chinese lady seated and boy; borders of symbols. Mark of the period Ching-hwa, 1465–1488. (2.2.) Diam. 2½ in., 4 in. [Pl. I. 7.] 255.

CUP AND SAUCER. Chinese porcelain, painted in blue, with flowers. Mark of the period Ching-hwa, 1465–1488. (2.2.) Diam. 2⅛ in., 3¾ in. [Pl. I. 7.] 256.

CUP AND SAUCER. Chinese porcelain, painted in blue; figure of a lady and boy; blue borders; inside the cup a landscape. Mark of the period Ching-hwa, 1465–1488. (2.2.) Diam. 2¼ in., 4 in. [Pl. I. 7.] 257.

CUP AND SAUCER. Chinese porcelain, painted in blue; on the cup fishes and water plants; on the saucer flowers. Mark of the period Kea-tsing, 1522–1567. Diam. 2¾ in. [Pl. I. 10.] 258.

CUP. Chinese porcelain, painted in blue; two ladies, a willow tree, and a flower-pot. Mark of the period Kang-he, 1661–1722. (3.3.) Diam. 2½ in. [Pl. II. 14.] 259.

CUP. Chinese porcelain, painted in blue; with three dragons, each bent into a circular form. Mark, *Yuh*, "Jade." Diam. 2¼ in. [Pl. V. 55.] 260.

CUP. Thin Chinese porcelain, painted in blue; water plants and ducks. Mark, *Wan yuh*, "Rare jade." Diam. 2½ in. [Pl. V. 49.] 261.

PAIR OF CUPS AND SAUCERS. Chinese porcelain, painted in blue; four pairs of ladies, with a plant between them. Four different marks in Chinese characters, viz., *Kwoh*, "National;" *Shing*, "Holy;" *Show*, "Longevity;" and *Shun*, "Elegant." [Pl. V. 51, 54, 58, 60.] 262.

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SAUCER. Chinese porcelain, painted in blue; with figures of Chinese warriors; one of them on horseback carrying off a lady. Mark, *Shun*, "Elegant." Diam. 4 in. [Pl. V. 51.] 263.

SAUCER. Chinese porcelain, painted in blue; Chinese figures; one of them a warrior carrying off a lady. Mark, *Yuh*, "Jade." Diam. $3\frac{7}{8}$ in. [Pl. V. 55.] 264.

SAUCER. Chinese porcelain, painted in blue; in the centre a boy at a table, around which four figures on horseback engaged in the chase. Mark, *Ki-yuh tang chi*, "Made at the Ki-yuh Hall." Diam. $4\frac{1}{8}$ in. Pl. IV. 39.] 265.

SAUCER OR DIMINUTIVE PLATE, with scalloped edge. Chinese porcelain, painted in blue; formal patterns; four symbols at the back. Mark, *Ki-yuh tang chi*, "Made at the Ki-yuh Hall." Diam. $4\frac{1}{8}$ in. [Pl. IV. 39.] 266.

PAIR OF SAUCERS, with raised sockets. Chinese porcelain, painted in blue; lady seated and boy dancing; blue border of lozenge pattern, interrupted by four medallions of flowers. Mark, *Ki chin joo yuh*, "A jem rare as jade." Diam. 4 in. [Pl. V. 45.] 267.

SAUCER. Chinese porcelain, painted in blue; lady seated, and boy dancing; border of lozenge pattern, interrupted by four medallions of flowers. Mark, *Ki chin joo yuh*, "A jem rare as jade." [Pl. V. 45.] 267*a*.

SAUCER. Chinese porcelain, painted in blue; an eight-leaved flower with figures of ladies and plants placed alternately on the petals; at the back four symbols. Mark, *Luh*, "Prosperity." Diam. 4 in. [Pl. V. 52.] 268.

CUP AND SAUCER. Chinese porcelain, with flutes in relief, painted in blue; four compartments, in two of which fighting cocks, and in the other two flowers. Mark in the seal character. Diam. $2\frac{3}{4}$ in., $4\frac{1}{4}$ in. [Pl. V. 63.] 269.

PAIR OF CUPS AND SAUCERS. Chinese porcelain, painted in blue; with six embossed lobes, each ornamented with a fish; border of quatrefoil pattern. Diam. $2\frac{3}{4}$ in., $4\frac{1}{4}$ in. 270.

CUP AND SAUCER. Chinese porcelain, painted in blue; a phœnix and flowers. Mark on cup in the seal character. Diam. 3 in., $4\frac{1}{4}$ in. 271.

CUP. Chinese porcelain, painted in blue; Chinese figures, a man and a woman in boat, and two men at a feast; inside, a pair of fish. Diam. $2\frac{1}{4}$ in. 272.

CUP AND SAUCER. Chinese porcelain, painted in blue; four pendent ornaments with flowers between; on the back of the saucer four symbols. Mark on cup, *Hing* "Exalted" (?); on saucer, *Ku*, "Antique." Diam. 2 in., $3\frac{3}{4}$ in. [V. 53, 57.] 272*a*.

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CUP AND SAUCER. Chinese porcelain, painted in blue; two Chinese figures and a stag. Diam. 2½ in., 3¾ in. 273.

CUP AND SAUCER. Chinese porcelain, painted in blue; two ladies on a terrace, a man in a house playing on the *kin*, in the sky constellations. Diam. 2¾ in. 274.

CUP AND SAUCER, with wavy edge. Chinese porcelain, painted in dark blue; radiating pattern of eight aster-like plants. Diam. 3 in., 4¾ in. 274*a*.

CUP. Chinese porcelain, painted in blue; two phœnixes; the ground covered with flowers and scrolls. Mark of the period Yung-ching, 1723–1736. Diam. 3½ in. [Pl. II. 15.] 275.

CUP AND SAUCER. Chinese porcelain, painted in blue; inside flowers and insects; the outside plain blue, engraved with branches of fruit and birds, probably added in Europe. Diam. 2¼ in., 4¼ in. 276.

TWO SAUCERS. Chinese porcelain, of a dead white, painted in blue; two quails and a flowering tree; indented edge gilt. Diam. 4¼ in. 277.

CUP. Chinese porcelain, of a quatrefoil form; on the exterior, on each side, a branch with leaves and flowers in high relief; inside, around rim, a band of blue with quatrefoils; in the bottom a butterfly in blue. H. 1⅓ in.; diam. 2¾ in., 2½ in. 278.

QUADRANGULAR SEAL. Chinese porcelain; a circular device or cypher unglazed; the top and sides painted in blue, with archaic floral pattern. H. 1⅜ in., W. 1 in. 279.

SECTION B.—PAINTED IN BLUE WITH OTHER COLOURS UNDER THE GLAZE.

VASE, six-sided, of a barrel shape. Chinese porcelain, with ornaments in low relief on a deep buff ground, consisting of vases, weapons, &c., picked out in blue and dark brown under the glaze. Mark, in blue, of the period Hung-woo, 1368–1399. (2.2.) H. 8¼ in. [Pl. I. 3.] 280.

BOTTLE. Chinese porcelain, with straight neck and globular body; designs in very low relief; painted in blue, greenish yellow, and brown, all under glaze; on the body and upper part of neck Chinese landscapes; on the lower part of neck two flowering branches. Mark of the period Seuen-tih, 1426–1436. (3.3.) H. 15¼ in. [Pl. I. 5.] 281.

VASE, gourd-shaped. Chinese porcelain, painted in blue and deep red under the glaze; a goddess, perhaps Si Wang Mu, appearing in clouds, and below a man in a devout attitude. Mark, in the seal character, of the period Seuen-tih, 1426–1436. H. 12¼ in. [Pl. I. 5.] 282.

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VASE AND COVER. Chinese porcelain, celadon green, painted in blue and maroon; a bamboo, flowering plants, and insects. H. 7¼ in. 283.

BEAKER, with swelling body. Chinese porcelain, painted in blue, liver colour, and maroon, under the glaze; eight horses, trees, rocks, &c. H. 17½ in. 284.

These are evidently the eight famous horses of the monarch Muh Wang of the Chow dynasty.

VASE, with two handles in the form of elephants' heads. Chinese porcelain; sea-green ground; with broad band of red flowers under the glaze, bordered with blue patterns. Mark, in the seal character, of the period Keen-lung, 1736–1795. H. 12¾ in. [Pl. III. 26.] 285

BOTTLE, cylindrical, with bulbous neck. Chinese porcelain, painted in blue; two panels enclosing baskets of flowers; band of dark nankin yellow round neck. H. 7¾ in. 286.

PAIR OF BOTTLES, with narrow necks (sprinklers). Chinese porcelain, dark buff; with three medallions of chrysanthemum flowers painted in blue. H. 8 in. 287.

BOTTLE, with bulbous neck. Chinese porcelain, painted in blue and maroon under glaze; flowers, and a branch of the prunus, on which is perched a bird. H. 7¾ in. 288.

PAIR OF BOTTLES, with narrow necks. Chinese porcelain, painted with three monsters in liver colour, with blue eyes, all under glaze. H. 7¼ in. 289.

PAIR OF BOTTLES, of a gourd shape, contracted in the middle. Chinese porcelain; the upper part painted in blue, with vases, flowers, &c.; the lower part with a broad band of deep nankin colour. H. 6¼ in. 290.

JUG AND COVER. Chinese porcelain, painted in blue, red, and lemon colour, all under glaze; on the body flowers growing out of rocks, and above straight sprigs; on the cover a flower. Mounted in silver. Mark, *Chin wan*, "Precious rarity." H. 5½ in. [Pl. V. 48.] 291.

SAUCER DISH. Chinese porcelain, on which is painted a lion in clouds, playing with a pearl, from which seems to proceed a long scroll, all in blue except part of the hair of the lion, which is brown under glaze; bottom unglazed. Diam. 11 in. 292.

SAUCER DISH. Chinese porcelain, painted in blue and maroon under the glaze. A dragon with four claws, playing with a pearl, in clouds; the tail of the dragon extending over the edge; bottom unglazed. Diam. 11½ in. 292*a*.

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SAUCER DISH. Chinese porcelain, painted in blue with a yellow ground; in the centre a medallion enclosing a formal flower with leaves; outside a running pattern of large flowers. Mark of the period Seuen-tih, 1427–1436. (3.3.) Diam. 8 in. 293.

In the history of King-te-chin (p. 200) are mentioned vases of the Seuen-tih period, with flowers on a yellow ground.

SAUCER DISH. Chinese porcelain, with two flowers growing out of rocks, slightly raised, and painted blue; ground covered with a deep nankin glaze. Mark of the period Ching-hwa, 1465–1488. (3.3.) Diam. 8 in. [Pl. I. 6.] 294.

TWO SAUCER DISHES. Chinese porcelain, painted in blue with nankin yellow backs; in the centre a flower; narrow border of diagonal lines. Mark, a circle enclosing a formal flower. Diam. 8¾ in. [Pl. IX. 103.] 295.

TWO SAUCER DISHES. Chinese porcelain, painted in blue, with nankin yellow backs; in the centre a formal flower surrounded by a stiff pattern. Mark, a leaf symbol. Diam. 8½ in. [Pl. VIII. 94.] 296.

SAUCER DISH. Chinese porcelain, painted in blue, with nankin yellow back; in the centre a formal flower surrounded by a stiff pattern. Mark, a fungus. Diam. 8½ in. [Pl. VIII. 97.] 297.

SAUCER DISH. Chinese porcelain, painted in blue, with nankin yellow back; in the centre a formal flower surrounded by a stiff pattern. Mark, a lozenge-shaped symbol. Diam. 8½ in. [Pl. VII. 82.] 298.

SAUCER DISH. Chinese porcelain; within are branches of flowers painted in blue; the outside with a bright brown glaze. Mark, the symbol of two fishes. Diam. 8 in. [Pl. VII. 85.] 299.

PAIR OF CUPS AND SAUCERS. Chinese porcelain; the outsides coated with a brown glaze; the insides with sprigs and flowers painted in dark blue. Diam. 3 in., 4¾ in. 300.

PAIR OF CUPS AND SAUCERS. Chinese porcelain, painted in blue with crabs, fishes, and water plants; the insides of the cups and under edge of the saucers of a pale celadon green. Mark, an insect. Diam. 3 in., 4½ in. [Pl. IX. 108.] 301.

SECTION C.—PAINTED IN COLOURS OVER THE GLAZE.

The specimens included under this head are decorated with colours painted on after the glazing has been completed, and burnt in at a lower temperature, though occasionally we find portions of the decoration which have been previously executed in blue or other colours under the glaze.

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It would be endless to describe all the varieties of style which this kind of porcelain presents. It will be sufficient to notice the principal classes into which it has been divided by M. Jacquemart (Hist. de la Céramique, 1875, p. 70), although he includes specimens which appear to me Japanese, and omits others unquestionably Chinese.

I. *Famille chrysanthemo-pœonienne*, so called from the prevalence of the flowers of the chrysanthemum and peony. A rich style, somewhat archaic, the pieces often massive. Most of the specimens, however, thus classed appear to me to be Japanese, notwithstanding that some of them bear Chinese dates. A very few specimens, for instance, Nos. 376–383, are probably Chinese copies from Japanese, perhaps made to order for the European market. Some persons may even doubt whether these are not also Japanese, but the following reasons have led to their present classification:—Firstly, the absence of the spur marks, generally to be seen on Japanese specimens; secondly, the presence of factory marks or symbols known to be Chinese; and thirdly (on one of them), flowers painted in a distinctly Chinese style.

II. *Famille verte.*—This is the "green enamel" of collectors, and owes its name to the prevalence of a brilliant green, generally laid on in thick patches. The painted porcelain of the Ming dynasty is chiefly in this style, but it seems to have continued later, especially during the period Kang-he (1661–1722).

III. *Famille rose.*—A porcelain distinguished by a totally different tone of colouring, and generally more modern than the last. There is a prevalence of half tints and broken colours, and a beautiful ruby colour, derived from gold, makes its appearance.

In this class should be included the delicate egg-shell plates, with ruby backs, most of which, however, M. Jacquemart has, on very slender grounds, classed as Japanese. The subjects, costumes, and details are completely Chinese, and do not in any way resemble other known Japanese works of art. This beautiful ware is probably not anterior to the last century; one specimen in the collection is dated 1721, and another bears the mark of the period Yung-ching, 1723–1736.

To this class also belong the fine and delicate vases which M. Jacquemart terms Mandarin vases, and which by a strange chain of reasoning he attributes to Japan. They bear Chinese figures and groups, subjects which would be quite out of place in Japan. This error is partly a conse-

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quence of attributing the egg-shell plates above-mentioned to Japan, as similar rich diapers occur on both. It is probable that the bulk of this porcelain was made for the European market.

FIGURE OF A LADY or goddess, in rich attire. Chinese porcelain, enamelled in colours; on her pink mantle are branches of pomegranate; she holds in her left hand a peach. H. 10¼ in. 301*a*.

FIGURE of the god of longevity; Chinese porcelain. He is represented as an old man, standing; with a long white beard, a yellow robe, on which are repeated various forms of the character *Show*, "longevity;" and holds in his right hand a peach; oval green pedestal with waves in relief. H. 8¼ in. 302.

FIGURE of a man standing; Chinese porcelain; horns on his head; a blue robe, and a staff in his hand; oval green pedestal with waves in relief. H. 8½ in. 303.

MALE FIGURE, apparently a divinity. Chinese porcelain, painted in colours; his right foot is raised, and rests on a crutch or stilt; in his left hand he holds a vase; red trowsers and a dark-green dress with white prunus flower; the pedestal has waves in relief. H. 9 in. 303*a*.

FIGURE of an old man, seated, with a long white beard; Chinese porcelain; he wears a green robe, on which are Chinese characters, and holds a roll in his right hand; hexagonal pedestal with green diaper in front and a symbol behind. H. 6 in. 304.

FIGURE of an old man, seated, with a long white beard; Chinese porcelain; he wears a green robe ornamented with flowers; on the back of which is a Chinese character. Hexagonal pedestal with a panel enclosing flowers in front, and a pearl symbol between two flowers behind. H. 6 in. 305.

TWO FIGURES of men, seated, each with a long black beard and horn-like appendages on the head; Chinese porcelain; they wear lilac robes with bunches of peaches, and hold in their right hands peaches; hexagonal pedestals, with green and yellow diaper; at the back, symbols. H. 6 in. 306.

FIGURE of a young man, seated, with horn-like appendages on his head; Chinese porcelain; he wears a pink robe ornamented with flowers, and holds a staff in his right hand; hexagonal pedestal, with green and yellow diaper. H. 3¾ in. 307.

FIGURE of a man seated; Chinese porcelain; he wears a green robe with flowers, and holds a vessel in his left hand; hexagonal pedestal, with a flower in front and a symbol at back. H. 5¾ in. 308.

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FIGURE of an old man, seated; Chinese porcelain; he wears a black cap, and a green robe with clouds in yellow and purple; he holds in his left hand a roll; hexagonal pedestal, in front of which is the Chinese seal character *Show*, "Longevity." H. 6¼ in. 309.

FIGURE of a sea eagle. Chinese porcelain, painted in colours; the head bent forward, the wings raised. H. 9½ in. 310.

FIGURE of a stork resting on a rock. Chinese porcelain; painted in black and white, with green beak and legs. H. 17¼ in. 311.

PAIR OF FIGURES of hawks. Chinese porcelain, shaded in brown with green eyes and gilt beaks, resting on rocks streaked blue, grey, &c. H. 11 in. 312.

PAIR OF FIGURES of cocks. Chinese porcelain; yellow bodies, brown wings, black tails, and red crests and wattles, resting on brown rocks. H. 13⅛ in. 313.

VASE, with cylindrical neck and a quadrangular body tapering downwards. Chinese porcelain, painted in colours; on the neck plants growing out of rocks on a grey ground; on the shoulder formal flowers on a yellow ground; on each side of the body are plants in colours on a black ground, three of them growing from rocks, the other from water. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 18½ in. [Pl. I. 6.] 314.

LARGE VASE, beaker-shaped. Chinese porcelain, painted with plants of the prunus (mei-hwa) in its natural colours, springing out of green rocks; among them are yellow birds; the whole is relieved by a brilliant black ground. Mark of the period Ching-hwa, 1465–1488. (2.2.2.) H. 27 in. [Pl. I. 6.] 315.

LARGE JAR AND COVER. Chinese porcelain, painted in colours; the surface of the vase is divided into eight panels by white lines, each of which encloses a floral design on a black ground; round the lower part a denticulated pattern, enclosing a white flower. H. 25 in. 316.

LARGE JAR AND COVER. Chinese porcelain, painted in brilliant colours with a black ground; peonies, guelder roses, and other plants growing out of rocks, on which are birds. H. 26 in. 317.

PAIR OF VASES AND COVERS. Chinese porcelain, painted in colours, with a black enamelled ground; rocks with plants growing out of them, among which is conspicuous the prunus, or mei-hwa, and peonies. H. 10 in. 318.

PAIR OF BEAKERS, with swelling centres. Chinese porcelain, painted in colours, with a black enamelled ground; rocks with plants growing out of them, among which the prunus, or mei-hwa, and peonies. H. 9 in. 319.

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PAIR OF SIX-SIDED JARS, with covers. Chinese porcelain, painted in colours with a black enamelled ground; on each side is a plant of the prunus, or mei-hwa. H. 12½ in. 320.

OVIFORM VASE, with narrow neck. Chinese porcelain, painted in colours with a black enamelled ground; six dragons of various hues; borders of key pattern. H. 9½ in. 321.

BOTTLE, with wide neck. Chinese porcelain, painted in green, yellow, and maroon, with black outlines; on the body the waves of the sea, interspersed with flowers and symbols, on which are three irregular medallions enclosing four-clawed dragons; on the neck eight divinities in clouds; at the junction of the body and neck are a green and a yellow dragon in full relief. H. 14 in. 322.

VASE, beaker-shaped, of quadrangular section with projecting centre, on which are four masks in relief, once containing rings. Chinese porcelain, painted in colours, chiefly blue, red, and green; the designs are five-clawed dragons and phœnixes, interspersed with flowers and leaves; on the upper edge is the mark of the period Wan-leih, 1573-1620, written in a horizontal line. H. 18½ in. [Pl. I. 12.] 323.

VASE, beaker-shaped, of quadrangular section, with figures and ornaments in relief. Chinese porcelain, painted in colours; on each side are mythological figures attended by children; on the shoulder four medallions enclosing symbols on a rich diapered ground; on the neck groups of vases in relief and painted symbols. H. 22¾ in. 324.

PAIR OF VASES, beaker-shaped. Chinese porcelain, painted in colours; on the upper part historical scenes; in one of them a figure kneeling before an emperor, accompanied by an inscription in ten Chinese words somewhat illegible, but referring to presents conferred on the official who is represented kneeling; below these are two bands, the upper one painted with fruit, and the lower one with flowers. H. 18¾ in. 325.

VASE AND COVER. Chinese porcelain, painted in colours chiefly green and yellow on a maroon ground; the designs consist of rocks and various symbols several times repeated; the maroon ground is covered with scrolls as though to represent waves or clouds. H. 15½ in. 326.

JAR. Chinese porcelain, painted in colours; a Chinese ceremonial scene; on the upper part a border with a floral pattern. Mark, a rabbit, outlined in black and coloured a pale yellow. H. 9 in. [Pl. VII. 89.] 327.

VASE AND COVER, of a quadrangular section, with an indentation at each angle. Chinese porcelain, painted in colours with gilding; on the two principal panels, monsters and birds; on the

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other two plants growing out of rocks, and birds; two borders of diaper work, interrupted by four medallions enclosing symbols; on neck and cover symbols. H. 12½ in. 328.

PAIR OF VASES, of quadrangular section, with an indentation at each angle; two handles. Chinese porcelain, painted in colours with gilding; on the body, two panels with monsters, &c.; two other panels with plants growing out of rocks, and birds; on the neck two flowering branches; three borders of diaper work interrupted by medallions containing symbols. H. 11¾ in. 329.

PAIR OF VASES, of a quatrefoil section. Chinese porcelain, painted in colours; the body divided into four panels, alternately a kylin, and plants growing out of rocks; green and yellow borders; on the neck are flowers and two lions' heads in relief through which rings have been passed. H. 10½ in. 330.

VASE, with cylindrical body. Chinese porcelain, painted in colours; a landscape, in which is a man riding, with an attendant carrying a load, and a peasant drawing a lady in a wheel-chair; on the shoulder a border of green diaper with red flowers, interrupted by four medallions enclosing the Chinese character, *Show*, "Longevity"; on the neck bamboo plants. H. 18½ in. 331.

VASE, with cylindrical body and narrow neck. Chinese porcelain, covered on the outside with mazarine blue, on which are paintings in colours with gilding; flowering plants growing out of rocks, and two pheasants; on the shoulder a band of hexagonal pattern interrupted by four medallions; on the neck a running scroll of flowers. H. 17½ in. 332.

BOTTLE, with long neck. Chinese porcelain; four quatrefoil medallions on the body, enclosing designs painted in colours and gold, viz., plants, vases, symbols, &c.; the rest of the bottle covered with mazarine blue, with some remains of gilding round neck. H. 11½ in. 333.

BOTTLE, with long neck. Chinese porcelain; on the body three quatrefoil medallions, enclosing plants growing out of rocks; painted in colours; the rest of the bottle covered with mazarine blue. H. 11¼ in. 334.

JAR. Chinese porcelain, painted in blue and colours; a phœnix resting beneath a rock, from which spring various flowers, including a magnolia; the ground partially washed with blue. H. 11 in. 335.

BEAKER, with swelling centre. Chinese porcelain, painted in blue and colours; on the upper part plants growing out of rocks, among which is a magnolia; on the lower a bird on a rock from which plants are growing; the ground partially washed with blue to relieve the colour of the flowers. H. 12¾ in. 336.

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BOTTLE. Chinese porcelain, painted in colours; a scaly pattern in green and white, intended to represent the sea, on which are red and blue fishes and sea weeds; on the neck borders in various patterns; bottom unglazed. H. 6½ in. 337.

THREE BOTTLE-SHAPED VASES, with bulbous necks. Chinese porcelain, covered with parallel bands, painted in salmon colour, with red outlines, and arranged diagonally; on the bulbous portions of the necks are chrysanthemum flowers in gold. H. 9½ in., 9 in. 337*a*.

A similar specimen is engraved in Marryat (1868), p. 278.

GLOBULAR VASE. Chinese porcelain, painted in colours over a blue outline; on the body five circular medallions, each consisting of a five-clawed dragon; on the upper part eight symbols; around the bottom a border of green and yellow flutes. Mark of the period Yung-ching, 1723–1736. (3.3.) H. 9½ in. [Pl. II. 15.] 338.

SQUARE VASE, beaker-shaped, with one handle, copied from bronze; Chinese porcelain; ornaments in low relief, over which in higher relief are dragons of various colours; a group of these forms the handle; the inside and under part painted a pale green. Mark, in red, in the seal character, of the period Keen-lung, 1736–1795. (2.2.) H. 4½ in. [Pl. III. 27.] 339.

CYLINDRICAL VESSEL, to hold writing materials. Chinese porcelain, painted in colours; two medallions on a brick-red ground with gold scroll work. In the medallions Chinese subjects; in one a boy bringing a manuscript roll to an old man; in the other the same boy holding up with a pole the end of the roll, which is being explained by the old man to a younger personage. Inside and bottom coloured light green. Mark, in red, in the seal character, of the period Keen-lung, 1736–1795. H. 5¼ in., diam. 5 in. [Pl. III. 26.] 340.

GLOBULAR VASE or BOWL, on high circular foot. Chinese porcelain; on the body two five-clawed dragons, painted in green with black outlines, between which a pearl with flames in red and gold; on the foot the waves of the sea painted in green. Mark, in red, of the period Heen-fung, 1851–1862, written in a horizontal line. H. 8½ in. [Pl. II. 19.] 341.

PAIR OF MUGS, with globular bodies and cylindrical necks; handles with dolphins' heads. Chinese porcelain, painted in colours; round the base of the cylindrical part is a narrow red band with small circles enclosing five leaved flowers, from which spring branches of flowers above, and aquatic plants below. H. 3¾ in. 342.

JUG AND COVER. Chinese porcelain, painted in colours, with gilding; branch of a tree with black leaves and red flowers, on which is perched a bird watching an insect; on the lid two sprigs of flowers. H. 5½ in. 343.

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CANDLESTICK, in the shape of a vase, with a straight narrow neck resting on a wide base. Chinese porcelain, decorated in bright red with formal designs, somewhat of a bronze pattern. H. 9 in. 344.

BOWL. Chinese porcelain, painted in colours; inside a small landscape, and a border of diaper work interrupted by four medallions enclosing literary emblems; outside a Chinese scene: a landscape with a building, in which are two ladies; at the entrance a man looking back to the sun; peculiar red clouds. Mark of the period Seuen-tih, 1426–1436. (3.3.) H. 3½ in., diam. 7½ in. [Pl. I. 5.] 345.

BOWL. Chinese porcelain, painted in colours, with gilding; inside a small landscape and a border of diaper with chrysanthemums, interrupted by four medallions enclosing symbols; outside a river scene, two grotesque figures of men, one carrying a basket the other looking into one; peculiar red clouds. H. 3½ in., diam. 7½ in. 346.

BOWL. Chinese porcelain, painted in colours; inside a medallion enclosing plants growing from rocks, and a border of the same design; outside a vine growing from rocks, and two squirrels, a bamboo, and a red flower springing from a rock. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 4 in., diam. 8¼ in. [Pl. I. 6.] 347.

BOWL. Chinese porcelain, painted in colours, chiefly red and green; inside a cinquefoil enclosing a monster; outside half panels with similar animals; the ground a six foil diaper in red. H. 4½ in., diam. 9¼ in. 348.

SHALLOW BOWL. Chinese porcelain; in the inside is a circular medallion with a stork amid clouds, painted in a dark blue; round this a broad band of pale green, over which is a running pattern in gold consisting of flowers and scrolls; outside two branches of flowers with a bird on each, painted in dark blue. Mark, a coin inscribed, *Fuh kwei chang chun:* "Riches, honour, and an eternal spring." H. 2 in., diam. 5¼ in. [Pl. VI. 74.] 349.

HEXAGONAL BASIN. Chinese porcelain, painted in colours with gilding; on each side an interior with a Chinese lady seated, each differently occupied; inside two male figures; broad diapered border interrupted by panels with flowers. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 4 in., diam. 8 in. [Pl. I. 6.] 350.

BASIN. Chinese porcelain, painted in colours with gilding; inside a formal flower; outside four compartments enclosing figures of horses in landscapes, between them a Chinese character, a flower, and scrolls; border of green quatrefoils on a yellow

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ground, interrupted by four compartments enclosing animals. Mark *Luh-i tang*, "Luh-i Hall." H. 4¼ in., diam. 8 in. [Pl. IV. 33.] 351.

FLUTED BASIN, with scalloped edges. Chinese porcelain, painted in colours with gilding; inside a medallion enclosing a lady standing between two rocks; border of alternate flowers and butterflies; outside divided into eight panels, consisting of the following patterns twice repeated:—1. Blue with river scene in gold. 2. White with tree, bird, and butterfly in blue. 3. Red with white floral ornament heightened with gold. 4. White with vases and symbols in colours. H. 3¼ in., diam. 7¼ in. 352.

BASIN, with eight sides and indented edges. Chinese porcelain, painted in colours; in the centre a medallion of a formal floral pattern; on each of the sides, both inside and out, sprigs of flowers. Mark, a fungus. H. 3 in., diam. 5⅜ in. [Pl. VIII. 99.] 353.

PAIR OF BOWLS, with two handles, covers, and stands, all of a quatrefoil shape. Chinese porcelain, painted in colours; each with four compartments enclosing flowers; the bowls have raised triangular compartments with small flowers on a green ground; the stands and covers have borders of lozenges and semicircles; the former have a raised quatrefoil centre, and at the back a large green quatrefoil; the latter have a raised quatrefoil terminating in a flower bud as a knob. H. 6 in., diam. of stands, 10½ in. by 9 in., diam. of bowls, 7 in. by 4½ in. 344.

BOWL AND COVER, quatrefoil shaped. Chinese porcelain, painted in colours; each with four compartments enclosing rocks and flowers; the bowl has raised triangular compartments, each with a single flower; the cover has a border of flowers in compartments, and a raised quatrefoil centre, terminating in a flower bud as a knob. H. 5¼ in.; bowl, 7 in. by 4½ in. 355.

STAND FOR A BOWL, of an irregular lozenge shape, deeply fluted, with raised centre. Chinese porcelain, painted in colours; four irregular compartments enclosing plants growing out of rocks, &c., between them branches of fanciful flowers. Diam. 11 in. by 9 in. 356.

BOWL. Chinese porcelain, coarsely painted in colours. Inside a medallion enclosing a pendent ornament, from each side of which are suspended three symbols. The same design is repeated four times on the outside. Mark, *Ki shih pao ting chi chin*. "A gem among precious vessels of rare stone." Diam. 6 in. [Pl. IV. 43.] 356*a*.

BOWL of somewhat cylindrical form. Chinese porcelain, painted in colours with gilding; inside in red the seal character *Show*, "Longevity," and a border of a rich diaper, interrupted by four medallions enclosing dragons in clouds; outside four panels

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with dragons in clouds; in the spaces between a circular medallion with a red flower and black scroll work; the whole surrounded by bands of a rich diaper of alternate blue and red flowers. Mark of the period Kang-he, 1661–1722. (3.3.) H. 4¼ in., diam. 7½ in. [Pl. II. 14.] 357.

Bowl. Chinese porcelain, painted in colours; inside an ornament enclosing a chrysanthemum flower and four flowering branches; outside four panels, two of them quatrefoil-shaped, the other two fan-shaped, with flowers growing out of rocks; the intermediate spaces covered with a nankin yellow glaze, on which are painted eight symbols. Mark, a vase containing writing materials. H. 3½ in., diam. 7¾ in. [Pl. IX. 113.] 358.

Pair of Basins. Chinese porcelain, painted in colours; the outside glazed of a pale nankin yellow; the insides with a central flower, four plants growing out of rocks, and a green border. Mark, a seal character. Diam. 4¼ in. [Pl. V. 64.] 358*a*.

Small Bowl. Chinese porcelain, painted in faint colours with gilding; a procession of eight figures (perhaps ambassadors) in antique dresses carrying symbols; they are preceded by a cart drawn by a dromedary or deer, which is approaching a fortified gate; inside a four-clawed dragon in red among clouds. Mark in four seal characters, very confusedly written. H. 1½ in., diam. 4 in. 359.

Small Bowl, fluted, with indented edge. Chinese porcelain, painted in colours; inside a star; four detached flower branches, and a border; outside three boys among branches, with a large flower between them. Mark, a hare or rabbit, and, near the encircling line of blue, a small crescent. H. 1½ in., diam. 3½ in. 359*a*.

Basin. Chinese porcelain, enamelled on the outside in colours; flowers and scrolls on a ruby coloured ground, engraved with flowers and scrolls; inside plain white. Mark of the period Keen-lung, 1736–1795. Diam. 7 in. [Pl. II. 16.] 360.

Basin. Chinese porcelain, painted in colours; on the outside four medallions with a seal character on each, in blue on a pink ground, signifying "The sun of the constantly bright Buddha;" between them a *dorge* in red, from which spring formal scrolls and flowers; imperial yellow ground. Mark, in blue, over the glaze, of the period Kea-king, 1796–1821. Diam. 6½ in. [Pl. II. 17.] 360*a*.

Bowl and Stand. Chinese porcelain, enamelled with branches of flowers in colours on a deep orange ground. Mark, in the seal character, of the period Kea-king, 1796–1821. (2.2.2.) H. 2 in., diam. 4½ in., 6¼ in. [Pl. III. 28.] 361.

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PAIR OF RICE BOWLS. Chinese porcelain, painted in colours; inside a five-clawed dragon in red with a pearl; outside two five-clawed dragons and two phœnixes amid branches of flowers; eight symbols in the border. Marks, in the seal character, of the periods Kea-king, 1796–1821, and Taou-kwang, 1821–1851. H. 3 in., diam. 6 in. [Pl. III. 28, 29.] 362.

RICE BOWL. Chinese porcelain, painted inside in blue; a male and a female divinity surrounded by clouds, birds flying round their feet; on the outside four medallions painted in colours, the spaces between being filled with a blue ground engraved in scrolls and ornamented with clouds; two of the medallions contain the figures represented within the bowl; the other two landscapes with figures. Mark, in the seal character, of the period Taou-kwang, 1821–1851. H. 2½ in., diam. 5¾ in. [Pl. III. 29.] 363.

The divinities on this bowl are probably Si Wang Mu, the queen of the Genii, accompanied by her azure-winged birds, and her husband Muh Kung.

BOWL. Chinese porcelain, enamelled in colours; two light boats on the waves of the sea, each steered by a lady, with a basket of flowers and a vase; rocks with red and white fungi growing out of them; in the distance mountains and clouds, among which is a building, towards which a stork is flying. Mark, in red, *Shun-tih tang chi.* "Made at the Shun-tih Hall." Diam. 6¾ in. [Pl. IV. 35.] 363*a*.

This bowl and the next are probably connected with the Taoist legends of Si Wang Mu, Queen of the Genii.

RICE BOWL. Chinese porcelain, enamelled in colours; two fantastic boats floating on the waves of the sea, in each of them two ladies, with in one case a stork, and the other a kylin; in clouds are seen tents, towards which a stork is flying. Mark, in red, in the seal character, *Keae-tsaou tang tsaou.* "Made at the Keae-tsaou Hall." Diam. 5½ in. [Pl. VI. 72.] 363*b*.

BOWL. Chinese porcelain, decorated on the outside with irregular patches of white, yellow, and green; the interstices being filled with red. Mark of the period Taou-kwang, 1821–1851. (3.3.) H. 6 in., diam. 12¼ in. [Pl. II. 18.] 364.

BOWL. Chinese porcelain, enamelled in colours; on the outside masks and scrolls in green on a pink ground; the inside and bottom covered with a greenish blue. Mark, in black, *Ta-shu tang chi.* "Made at the Ta-shu Hall." Diam. 6¾ in. [Pl. IV. 38.] 364*a*.

PAIR OF BOWLS on tall feet. Chinese porcelain, painted in colours; inside two peaches, a bat, and leaves; on the outside branches of peaches and other fruit, with borders of peach-flowers, and green asters; on the foot archaic leaf pattern; gilt edges. H. 4½ in., diam. 5¾ in. 365.

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BOWL on tall foot, with indented gilt edge. Chinese porcelain, painted in colours, with gilding; inside peaches and a bat, two birds and two flowers; outside a Chinese musical scene with six ladies; on the foot archaic pattern. Mark, in red (false), of the period Ching-hwa, 1465–1488, in a horizontal line. H. 4½ in., diam. 5¾ in. [Pl. I. 6.] 366.

SIXFOIL-SHAPED BOWL. Chinese porcelain, of thick material; the inside green; outside painted in colours, with gilding; Chinese subject, a gentleman alighting from his horse, and accosting three ladies, a man holding the horse, and attendant resting his load of luggage. Mark, in the seal character, of the period Heen-fung, 1851–1862. H. 3¼ in., diam. 7½ in. [Pl. III. 30.] 367.

OCTAGONAL BOWL. Chinese porcelain, of thick material; the inside green; the outside, with ornaments in low relief, consisting of the trigrams known as the *Pa-kwa*, and borders of the key and fret pattern, painted in red and brown with gilding. Mark, in the seal character, of the period Tung-che, 1862–1875. H. 2¾ in., diam. 7 in. [Pl. III. 31.] 368.

BOWL AND COVER, in the form of the flower of the nelumbium or water lily. Chinese porcelain painted in pink and green, to imitate the flower, and with gilt stalks and buds in relief; also a stand of similar design, but without ornaments in relief. H. 5 in., diam. 6¾ in.; diam. of stand, 11 in. 369.

PAIR OF SMALL BOWLS AND COVERS. Chinese porcelain, externally covered with a nankin yellow glaze, and painted in colours with butterflies hovering over flowers. Mark, in red, a bat and peach. H. 4½ in., diam. 4 in. [Pl. VIII. 101.] 370.

SMALL BOWL. Chinese porcelain, painted externally with a spray of pink flowers on an imperial yellow ground with engraved scroll work. Mark, in the seal character, of the period Keen-lung, 1736–1795, over which is pricked in the glaze the Chinese word *Li* "profit," probably the owner's name. H. 2 in., diam. 4 in. [Pl. III. 27.] 371.

SMALL BOWL. Chinese porcelain, painted externally with a spray of pink flowers on a pale green ground with engraved scroll work. Mark, in the seal character, indistinct. H. 2 in., diam. 3½ in. 372.

SMALL SAUCER DISH. Chinese porcelain, painted with detached flowers in colours on a white enamelled ground, which is diapered with leafy scrolls engraved in outline. Mark, in the seal character, of the period Keen-lung, 1736–1795. Diam. 6 in. [Pl. III. 26.] 373.

SMALL SAUCER DISH. Chinese porcelain, painted with a branch of a plant with pink flowers on a white enamelled ground, diapered with engraved scrolls. Mark, in the seal character, of the period Kea-king? 1796–1821. Diam. 6 in. 373*a*.

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PAIR OF CYLINDRICAL POTS AND COVERS, with two handles, each moulded in the form of two lions' heads, with a ball between them. Chinese porcelain, painted in colours with gilding. On each side a panel with two ladies playing on musical instruments; on the covers is a green band round the knob, and a border of trellis work, interrupted by four medallions enclosing symbols. H. 6 in. 374.

PAIR OF BOWLS ON STANDS, with two square handles and pierced covers surmounted by lions. Chinese porcelain, painted in colours with gilding; formal flower pattern. H. 4¾ in., diam. 5 in. 375.

DISH. Chinese porcelain, painted in pale blue, heightened with red and gilding. In centre a formal chrysanthemum of eight petals, diapered alternately in different patterns; around a running scroll of flowers. Mark, a fungus. Diam. 15¼ in. [Pl. VIII. 100.] 376.

DISH. Chinese porcelain, painted in blue, heightened with red and gilding. In the centre a medallion with two plants growing beyond a balustrade; around four medallions, two enclosing Chinese landscapes, and the two others pomegranates; between them formal flowers. Mark, a fungus. Diam. 13¾ in. [Pl. VIII. 100.] 376*a*.

PAIR OF CYLINDRICAL BOWLS AND COVERS. Chinese porcelain, painted in red and blue with gilding. Various compartments with flowers, rails, &c. H. 4¾ in., diam. 3¾ in. 377.

This is a very similar design to that in blue on a plate, No. 228.

PAIR OF BOWLS, each on a circular foot with edges in six lobes. Chinese porcelain, painted in colours with gilding; inside a medallion enclosing a basket of flowers; blue border with gilt diaper, interrupted by eight medallions enclosing fishes and other marine animals; outside eight compartments enclosing baskets of flowers, framed in by blue bands with gilt ornaments and occasional panels; on the foot a formal floral pattern. H. 5 in., diam. 7¾ in. 378.

TWO SAUCER DISHES, with wavy gilt edges, and with raised bands dividing the border into eight compartments. Chinese porcelain, painted in colours with gilding; in the centre a circular medallion with a pomegranate, enclosed in a red and white border; around this a blue ground with gold flowers; in the compartments of the border fruit trees and mice; outer border of blue and gold, interrupted by eight panels of red diaper; on the outside branches of flowers. Diam. 10¾ in. 379.

SAUCER DISH. Chinese porcelain, painted in blue and red, with gilding; in the centre the fish symbol; around this two leaves and two fans, with groups of vases between them; narrow floral border. Diam. 10¾ in. 380.

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PLATE. Chinese porcelain, painted in colours with gilding. In the centre flowers springing out of rocks; blue border with flowers in red and gold, interrupted by four medallions enclosing fish and crustaceans. Mark, a complicated object, described by M. Jacquemart as a sacred axe, but resembling a seal character. Diam. 8½ diam. [Pl. V. 65.] 380*a*.

DISH AND TWO PLATES. Chinese porcelain, painted in colours with gilding; in the centre a medallion enclosing a vase with flowers; broad border with three compartments, in two of which a phœnix, in the third a butterfly, with green and black edging; the spaces between coloured blue, with flowers in red and gold; on back flower branches and narrow border. Diam. 11 in., 8½ in. 381.

TWO PLATES. Chinese porcelain, painted in colours with gilding; in the centre a vase with flowers and a railing; broad border divided into six compartments, containing alternately birds or insects, and red flowers on a blue ground; outside, branches of flowers, and a narrow border. Diam. 8¾ in. 382.

PLATE. Chinese porcelain, painted in colours; in the centre a nelumbium flower; a broad border divided into six compartments, containing alternately coloured flowers, and the prunus in gold on a blue ground. Diam. 8¾ in. 383.

MUG, with globular body and ribbed neck. Chinese porcelain, painted in blue, with touches of red and gold; on the body a landscape. Mark, a fungus. H. 4 in. [Pl. VIII. 100.] 383*a*.

The form of this mug is European.

SAUCER DISH. Chinese porcelain, painted in colours; three lions, each with a foot resting on a perforated ball, from which issue three green streamers. Mark, a leaf. Diam. 13½ in. [Pl. VIII. 91.] 384.

SAUCER DISH. Chinese porcelain, painted in colours with gilding; a landscape with water, and a building from the door of which children are issuing and a woman is looking; in front is a man in a boat, which is being pushed from the shore by a boatman; a border of flowers and leaves on a speckled grey ground. Mark, the shell symbol. Diam. 14¼ in. [Pl. VII. 80.] 385.

SAUCER DISH. Chinese porcelain, painted in brilliant colours; in the centre a medallion consisting of a flower, enclosed in sixteen blue lobes, and a border of alternate lozenges and circles; from this proceed eight compartments enclosing birds, animals, and plants; border of green with detached flowers, interrupted by eight medallions enclosing butterflies. Diam. 11 in. 386.

SAUCER DISH. Chinese porcelain, painted in colours; in the centre a medallion enclosing a Chinese landscape with kylin, phœnix, &c.; this is surrounded by red diaper; border of stiff flowers

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in various colours alternating with scrolls. Mark, *Shun-tih tang po ku chi*, "Antique, made at the Shun-tih Hall." Diam. 10½ in. [Pl. IV. 34.] 387.

From peculiarities of make it is probable that this dish is of the early part of the period Kang-he, 1661–1722.

SAUCER DISH. Chinese porcelain, painted in colours with gilding; in the centre a Chinese subject; two ladies, a table with vases, and a tree; border of speckled green with flowers, interrupted by four medallions containing flowers, &c.; outer fluted edge with red band. On the back is pricked the Chinese word *Tsieh*, "Stored up." Diam. 9¼ in. 388.

SAUCER DISH. Chinese porcelain, painted in colours with gilding; in the centre a pomegranate tree and two birds; border of speckled green, with flowers, interrupted by four medallions containing plants; outer fluted edge of red and gold. Diam. 9¼ in. 388*a*.

DISH, with wavy edge, and twelve slightly raised foliations on the sides, which are outlined in blue. Chinese porcelain, painted in red with gilding; in the centre a Chinese scene, a gentleman and lady in an open carriage, an attendant behind with an umbrella; on the foliations growing plants, between them scrolls. Diam. 10¾ in. 388*b*.

PAIR OF SAUCER DISHES. Chinese porcelain, with engraved designs, partially painted in green; inside a five-clawed dragon among clouds; on the outside two similar dragons among the waves of the sea. Mark of the period Ching-tih, 1506–1522 (3.3.) Diam. 7 in. [Pl. I. 9.] 389.

SAUCER DISH. Chinese porcelain, painted in green with black outlines on a yellow ground; in the centre a four-clawed dragon amidst clouds or flames; on border three branches of flowers and three fungi; outside, four symbols and a green indented band below them. Mark of the period Kang-he, 1661–1722. Diam. 8½ in. [Pl. II. 14.] 390.

SAUCER DISH. Chinese porcelain, painted in colours over a blue outline; on the centre a formal ornament with five points, between each of which is a character; the border composed of sixteen characters, twice repeated; on the outside five bats in red. Mark, enclosed in a square, *Tsai-jun tang chi*, "Made at the Tsai-jun Hall." Diam. 6½ in. [Pl. IV. 36.] 390*a*.

TWO SAUCERS. Chinese porcelain, painted with red fish and water plants in blue and green. Similar designs on the back of border. Mark, *Tsae chuen chi lo*, "Enjoying themselves in the stream." Diam. 6¼ in. [Pl. V. 44.] 391.

SAUCER DISH. Chinese porcelain, painted inside with the character *Fuh*, "Happiness," surrounded by five bats. The outside ornamented with knots, scrolls, and flowers in colours on a deep

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ruby ground; among them is repeated four times a Chinese character. Mark, in the seal character, of the period Keen-lung, 1736–1795. Diam. 7¾ in. [Pl. III. 26.] 392.

Two Saucer Dishes, with scalloped edges of nine foliations. Chinese porcelain, painted in colours with gilding; in the centre a tree and two storks; border of nine panels with plants growing out of rocks; outside, nine sprigs of flowers. Mark, *Yuh*, "Jade." Diam. 9 in. [Pl. V. 55.] 393.

Two Saucer Dishes, with scalloped edges of nine foliations. Chinese porcelain, painted in colours with gilding; in the centre a tree and two storks; border of nine panels with plants growing out of rocks; outside nine sprigs of flowers; brown edges. Mark, a four-leaved flower. Diam. 9 in. [Pl. IX. 102.] 394.

Two Saucer Dishes, with scalloped edges of nine foliations. Chinese porcelain, painted in colours with gilding; in the centre a tree with two geese and a hawk or phœnix; border of nine panels, with stiff branches of flowers; outside nine sprigs of flowers; brown edges. Mark, a four-leaved flower. Diam. 6¾ in. [Pl. IX. 102.] 395.

Four Octagonal Dishes. Chinese porcelain, painted in colours; Chinese subjects, varying in each, but all consisting of a gentleman, a lady, and a table; border quatrefoil pattern with flowers, interrupted by four medallions enclosing symbols. Diam. 8 in. 396.

Flat Circular Stand, with raised edge, resting on three small pyramidal feet. Chinese porcelain, painted in colours; pair of birds in a flowering tree; border of diaper work interrupted by four medallions, enclosing fish and crustaceans; on the outside narrow border of flowers on a green ground, interrupted by medallions with branches of flowers; gilt edge. H. 1¾ in., diam. 12¼ in. 397.

Flat Dish. Chinese porcelain, painted in colours; a landscape, with the eight horses of the monarch Muh Wang, of the Chow dynasty, in various attitudes. Diam. 10½ in. 398

Two Circular Trays. Chinese porcelain, painted in colours; a kylin and clouds; border of fret work, interrupted by four compartments enclosing symbols. Mark, (on one) *Luh-i tang*, "Luh-i Hall." Diam. 8 in. [Pl. IV. 33.] 399.

Two Circular Trays. Chinese porcelain, enamelled in colours; diapered patterns in compartments, consisting of four octagons, with pink flowers on a pale green diaper and with pink diapered borders; between them octagons of blue pencilled in black; the centre one representing a flower on a diapered ground, the others dragons coiled round; these octagons are joined together by bands of green basket work, with a pink flower on each; border, a cloud pattern in blue. Diam. 7½ in. 400.

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CIRCULAR TRAY. Chinese porcelain, enamelled in colours with gilding; two ladies, one seated at a table with a pen in her hand, the other standing with a hand screen; behind the former a stand with vases, &c. Mark, writing implements. Diam. 7¾ in. [Pl. VII. 88.] 401.

CIRCULAR TRAY. Chinese porcelain, enamelled in colours, with gilding; three ladies seated on a carpet and playing at a game somewhat like chess; in the background a stand with vases, stool with tea things, &c. Mark, writing implements. Diam. 7¾ in. [Pl. VII. 88.] 402.

CIRCULAR TRAY. Chinese porcelain; in the centre is delicately painted a group of Chinese figures, two ladies and a child; enclosed in a sevenfoil, the spandrils being filled in with stiff gold flowers and scrolls. Diam. 6½ in. 403.

PAIR OF OCTAGONAL DISHES ON FEET. Chinese porcelain, painted in colours, with gilding; in the centre a chrysanthemum flower and a butterfly; border of hexagonal pattern with flowers, interrupted by four medallions enclosing birds, flowers, and insects; underneath rich borders and detached branches of flowers. H. 4 in., diam. 11½ in. 404.

DISH, with wavy edge. Chinese porcelain, enamelled in brilliant colours; a mythological scene; a building, from the different stages of which four ladies are looking; in the air is a man riding on a dragon, and a woman riding on a phœnix, above the moon between constellations; the border of eight circles, enclosing storks, and portions of medallions, on a red diaper ground; on the back three branches of flowers in colours. Mark, a leaf. Diam. 14½ in. [Pl. VIII. 92.] 405.

This probably represents an emperor and empress carried up to heaven by the fabulous animals proper to them.

DISH, with wavy edge. Chinese porcelain, enamelled in colours, with gilding; a landscape with water and a boat in the foreground, three Chinese figures looking up to the sky where there is a stork and the sun; the border of eight circles, enclosing storks, and portions of medallions, on a red diaper ground; on the back three branches of flowers in colours. Mark, a leaf. Diam. 14½ in. [Pl. VIII. 91.] 406.

LARGE DISH. Chinese porcelain, painted in colours, with gilding; in the centre a rock, from which spring various flowering plants; on it a pair of gold pheasants; above another pair of birds; inner border of chrysanthemum flowers in gold on a red diapered ground, interrupted by six medallions enclosing shells, &c.; border, various wild animals and trees, divided by six panels containing a formal flower in gold, with green leaves and scrolls. Diam. 22¾ in. 407.

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DISH. Chinese porcelain, covered with a bright green enamel; in the centre a large pink flower, from which proceed dark green branches terminating in smaller flowers, somewhat rudely painted, with occasional coloured scrolls. Diam. 9¾ in. 408.

TWO PLATES. Chinese porcelain, painted in colours; across them is represented a scroll with detached branches of flowers; behind this is a narrow scroll with flowers running in the opposite direction; the background is a running pattern of green leaves and pink flowers on a black ground. Diam. 9 in. 409.

PLATE. Chinese porcelain, painted in colours with gilding; a scroll with a moonlight scene; a lady standing in a garden and a gentleman climbing over a wall, over which he has already thrown his boots; the rest of the plate is ornamented with two panels enclosing various instruments, and with flowers on a red scroll ground. Diam. 9 in. 409*a*.

Engraved in Jacquemart and Le Blant, Pl. vi.; in Jacquemart (1873, p. 77), it is stated that this is an episode in the Si-siang-ki, a lyric drama written about 1110.

TWO PLATES. Chinese porcelain, painted in colours; in the centre a boy in the balcony of a building, supporting a vase of flowers; broad border of four medallions containing stiff flowers, with vases, books, &c. between them; outer border a series of ovals; on the outside four symbols. Mark, a flower symbol. Diam. 9 in. [Pl. VIII. 95.] 410.

TWO PLATES. Chinese porcelain, painted in colours; in the centre various pieces of furniture with vases, &c.; a border of semi-circular patterns; on the outside six symbols. Mark, a fungus. Diam. 8½ in. [Pl. VIII. 98.] 411.

TWO PLATES. Chinese porcelain, painted in colours, with gilding; in the centre a man on horseback with attendant, and a building, in the enclosure of which is a table with vases and sundry symbols; border, four oval medallions containing stiff flowers between groups of symbols; outside three branches of flowers. Mark, a four-legged vase. Diam. 8¾ in. [Pl. IX. 111.] 412.

TWO PLATES. Chinese porcelain, painted in colours; in the centre flowers growing out of rocks, and three ducks; border, landscapes. Mark, a four-legged vase. Diam. 8¾ in. [Pl. IX. 112.] 413.

FOUR PLATES. Chinese porcelain, painted in colours, with gilding; in the centre a basket of flowers; speckled green border with flowers, interrupted by four panels with plants. Mark, a leaf, and, engraved in the paste, N. 99 I., the mark of the Dresden Collection. Diam. 8½ in. [Pl. VIII. 93.] 414.

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TWO PLATES. Chinese porcelain, painted in colours; in the centre a basket of flowers; border of marbled green with red flowers, interrupted by four medallions. Mark, a four-legged vase. Diam. 8¾ in. [Pl. IX. 111.] 415.

TWO PLATES. Chinese porcelain, painted in colours, with gilding; in the centre plants growing out of a rock with a bird; border of speckled green with butterflies and flowers. Mark, a four-legged vase. Diam. 8¾ in. [Pl. IX. 111.] 416.

PLATE. Chinese porcelain, painted in colours, with gilding; in the centre plants growing out of water, duck, fish, &c.; round it is a band of flowers and scrolls, interrupted by four medallions enclosing flowers; border of flowering branches in blue; red and gold edge. Diam. 9 in. 417.

TWO PLATES. Chinese porcelain, painted in colours, with silver and gilding; in the centre a quatrefoil medallion with a lady playing on a musical instrument, at her back a piece of furniture with drawers; from each point of the quatrefoil proceeds a scroll in white enamel relieved by a black pencilled diaper; on the border, which has a silvered ground, are four medallions with a branch of flowers in purple, between which are red medallions with flowers traced in gold. Diam. 9 in. 418.

TWO PLATES. Chinese porcelain, delicately painted in colours, with gilding; a flowering tree growing out of rocks, and two red-breasted birds; border of flowering branches painted in black and gold. Diam. 9 in. 419.

PAIR OF CIRCULAR SALTCELLARS, of a pedestal form. Chinese porcelain, painted in colours; in each bowl red fish and branches, and below two birds on plants growing out of rocks; green borders. H. 2 in., diam. 3¼ in. 420.

PAIR OF QUATREFOIL-SHAPED TEAPOTS, with a spout at each end, arched handles, and quatrefoil-shaped lids. Chinese porcelain, painted in colours with flowers; the handles imitating basketwork. H. 5 in., L. 7 in. 421.

SIX-SIDED TRAY from a tea service, with fluted edge. Chinese porcelain, painted in colours, with a cock and flowers; irregular framework of gilt basket-pattern; border of octagons and squares pencilled in black. Diam. 5 in. 422.

SIX-SIDED TRAY from a tea service, with fluted edge. Chinese porcelain; in the centre, painted in colours, is a group of Chinese figures drinking tea, two ladies, a gentleman, and a boy; the border of minute flowers and leaves in gold, interrupted by six medallions painted alternately in pink and black. Diam. 5¼ in. 423.

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CUP AND SAUCER. Chinese porcelain; symbols in colours, and white flowers on a green ground with black spirals, imitating the waves of the sea; inside the cup a flower in blue. Diam. $2\frac{5}{8}$ in., $4\frac{3}{8}$ in. 424.

CUP AND SAUCER. Chinese porcelain, painted in colours, with gilding; on the cup a Chinese landscape; on the saucer a similar landscape, and a seated figure in centre. Mark, a horn-shaped symbol. Diam. $3\frac{1}{4}$ in., $5\frac{1}{4}$ in. [Pl. VII. 90.] 425.

CUP AND SAUCER of six-foil shape. Chinese eggshell porcelain, enamelled in blue, with gilding; formal sprigs of flowers and borders. Diam. $2\frac{3}{4}$ in., $4\frac{1}{2}$ in. 426.

CUP AND SAUCER. Chinese eggshell porcelain, painted in colours, with gilding; on the saucer a figure seated on a rock beneath a peach tree; the border of the saucer and the outside of the cup ornamented with variously shaped patches of green and pink diaper; the ground gilt and ornamented with flowers. Diam. $2\frac{1}{2}$ in., $4\frac{1}{8}$ in. 428.

HEMISPHERICAL CUP. Chinese porcelain, with a branch of a flowering tree and birds on the outside, very faintly drawn in pale red; within are painted a red and a yellow fruit with green leaves. Diam. $2\frac{1}{4}$ in. 429.

PAIR OF CUPS. Chinese eggshell porcelain, painted with coloured flowers, springing from blue rocks; at the sides are inscribed two verses in Chinese characters. Mark of the period Kang-he, 1661–1722. (3.3.) H. 2 in., diam. $2\frac{1}{2}$ in. [Pl. II. 14.] 430.

CUP AND SAUCER. Chinese eggshell porcelain, moulded in low relief like a flower, with ornaments painted in colours; on the cup branches, insects, and white flowers; on the saucer sprigs of flowers and insects. Diam. 3 in., $4\frac{3}{4}$ in. 431.

PAIR OF CUPS AND SAUCERS. Chinese eggshell porcelain, painted with rosettes in white enamel, between which are pink flowers with green leaves; borders in white enamel. Diam. 3 in., $4\frac{3}{4}$ in. 432.

CUP AND SAUCER. Chinese eggshell porcelain, in the centre a blue radiating pattern; the sides are ornamented with black pencilled lines, over which are flowers in brilliant enamel colours. Diam. $2\frac{5}{8}$ in., $4\frac{1}{2}$ in. 433.

CONICAL CUP. Chinese eggshell porcelain, painted inside with a flower in black, gold, and silver; outside two medallions enclosing vases, &c., in gold and colours; the rest of the surface is decorated with flowers and scrolls in black, gold, and silver. Mark of the period Yung-ching, 1723–1736. (2.2.2.) H. $2\frac{1}{2}$ in., diam. $3\frac{1}{2}$ in. [Pl. II. 15.] 434.

This has formed part of a nest of cups, which are usually of this form so as to fit into each other. They appear to be called in Chinese T'ao-pei. (*See* History of King-te-chin, p. 192.)

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CUP. Chinese eggshell porcelain, enamelled in colours, with stiff scrolls and flowers; from the bottom rise six foliations with octagons and squares pencilled in black; pink border with quatrefoil pattern in black. Diam. 3in. 435.

CUP. Chinese eggshell porcelain; inside a border with enamelled flowers, leaves drawn in black, and gilt seeds; on the outside a Chinese view with buildings, painted in gold of various tints. Diam. $2\frac{3}{4}$ in. 436.

CUP AND SAUCER. Chinese eggshell porcelain, painted in colours with gilding; on the saucer two ladies and a child, a stand and a basket of flowers; on the cup the same subject repeated, and a bunch of flowers with a butterfly; a foliated border to each, with a stiff pattern of flowers and scrolls in gold. Diam. $2\frac{3}{4}$ in., $4\frac{1}{4}$ in. 437.

CUP AND SAUCER AND COFFEE CUP. Chinese eggshell porcelain, elaborately painted in enamel, with gilding; on each is represented a group consisting of two ladies seated at a draught board, a boy, two other ladies, two dogs, and various vases and stands; inside the cups a flower; inside the tea cup and saucer, and outside the coffee cup, a wavy band of flowers and scrolls outlined in black, and filled in with gold; narrow borders of a formal strawberry leaf pattern in silver, with coloured dots between them. Diam. $2\frac{3}{4}$ in., $4\frac{1}{2}$ in., and $2\frac{1}{4}$ in. 438.

CUP AND SAUCER. Chinese eggshell porcelain, enamelled in colours; inside the cup a basket with flowers, and a vase with fruit; outside three medallions enclosing flowers; between is an octagon pattern in pink; on the saucer, basket with flowers and vase with fruit, within an irregular edging of wicker pattern of turquoise blue; borders of octagon pattern in pink, interrupted by three medallions containing flowers; narrow borders in blue with quatrefoil pattern. Diam. $2\frac{3}{4}$ in., $4\frac{1}{4}$ in. 439.

CUP. Chinese eggshell porcelain, painted with a fan-shaped medallion, representing a landscape, and with a branch of the prunus, all on a deep pink ground; inside a pink flower. Diam. $3\frac{1}{2}$ in. 440.

BOWL AND SAUCER. Chinese eggshell porcelain, painted inside with a group of flowers and fruit in enamel colours, the outside coated with a delicate rose colour. Mark on bowl, *Yew Sin-chow nien chi*, "Made in the Sin-chow year [recurring] again," viz., the 38th year of the cycle, which occurred for a second time in the reign of Kang-he, in 1721. H. $2\frac{1}{2}$ in., diam. 5 in., 6 in. [Pl. I. 1.] 441.

SAUCER-SHAPED PLATE. Chinese eggshell porcelain, enamelled in brilliant colours; in the centre is a lady seated, and two boys presenting vases of flowers; behind the lady a vase and cover, and a tall stand on which is a smaller vase containing scrolls,

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&c., a large vase without a cover in the back ground. Inner border (an inch broad) of octagons and squares on a pale pink ground, interrupted by three medallions enclosing flowers; outer edge, a quatrefoil pattern on a pale green ground, the back of the plate, excepting the centre, is enamelled a deep pink. Mark of the period Yung-ching, 1723–1736. Diam. 8 in. [Pl. II. 15.] 442.

SAUCER-SHAPED PLATE. Chinese eggshell porcelain, enamelled in brilliant colours; in the centre is a lady seated and two boys presenting flowers; on her right a vase and cover, and a tall stand on which is a smaller vase containing a tassel, &c.; in the back ground a large vase and cover; the border (about half an inch broad) of a quatrefoil pattern, on a pale blue ground, interrupted by three medallions enclosing flowers; the back of the plate, excepting the centre, is enamelled a deep pink. Diam. 8 in. 443.

DEEP PLATE. Chinese eggshell porcelain, enamelled in colours with gilding; in the centre is a leaf-shaped panel, surrounded by a gold ground, diapered with flowers in colours; within it a lady seated and two boys; on her left two vases; behind her a table with books, &c. This is surrounded by six borders of various widths, the two principal being of a deep pink, interrupted by four blue medallions, and pale lilac, with four medallions encircling flowers, and with four dragons in white. The back of the plate, excepting the centre, is enamelled a deep pink. Diam. 8¼ in. 444.

This plate is known among collectors as the "plate with the seven borders," the diaper around the leaf being included in the number.

OCTAGON PLATE. Chinese eggshell porcelain, enamelled in colours; in the centre a lady with a fan, and two boys amidst furniture; ruby border with eight pink flowers, between which a small blue flower. No mark, but engraved in the paste, N. 203, the mark of the Dresden collection. Diam. 8¼ in. 445.

DEEP PLATE. Chinese eggshell porcelain, enamelled in colours with gilding; in the centre a lady seated at a table holding a flower; at her feet a child; around a black frame, round which are entwined flowers; border a diaper of octagons in black, interrupted by four medallions enclosing a gilt sprig, and surrounded by flowers; between them are coiled blue dragons; the back, excepting the centre, covered with a ruby colour. Diam. 8¼ in. 446.

DEEP PLATE. Chinese eggshell porcelain, enamelled in brilliant blue with gilding. In the centre a gentleman and lady, seated at a table, and surrounded with vases, a parrot, &c.; he is playing on a flute and she is beating time with her fan; border of a formal pattern, in white on a blue ground, interrupted by four medallions enclosing a flower. Diam. 8½ in. 447.

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TWO DEEP PLATES. Chinese eggshell porcelain. In the centre is a river scene with a bridge, pencilled in black; around this a narrow band of quatrefoil pattern on a gold ground, interrupted by four medallions enclosing vases, &c.; the border of a key pattern in gold, interrupted by four medallions enclosing flowers, pencilled in black. Diam. 8 in. 447*a*.

DEEP PLATE. Chinese eggshell porcelain, with a group of flowers in a stool-shaped basket, and a stand of fruit, in brilliant enamel colours; inner border of a quatrefoil diaper on a pale green ground; beyond this a broader border of octagons and squares on a pale pink ground, interrupted in three places by medallions enclosing flowers; outer edge of a quatrefoil pattern on a pale blue ground; the back of the plate, excepting the centre, is enamelled a deep pink. Diam. 8¼ in. 448.

SNUFF BOTTLE. Chinese porcelain; on one side a plant, with red flowers and black leaves, on the other an inscription in "grass" character, *Hwa kai yew yih nien*, "The flowers open, and lo a [new] year;" sides with raised dots, and painted black. From Egypt. H. 2¼ in. 449.

See Julien, History of King-te-chin, p. xii.

SNUFF BOTTLE. Chinese porcelain; on one side a plant with red flowers and black leaves; on the other two bats in red; sides with raised dots, and painted yellow. From Egypt. H. 2 in. 449*a*.

FLAT FLASK-SHAPED SNUFF BOTTLE, of elongated form. Chinese porcelain, painted in colours; on one face a landscape, on the other an inscription in "grass" character to this effect, "The hills are green, the water blue; the white clouds bridge them across;" edges with raised dots and covered with green glaze. H. 2⅛ in. 450.

FLAT FLASK-SHAPED SNUFF BOTTLE. Chinese porcelain, painted in colours; on one face two red flowers, on the other an inscription, "This day the flowers open, and lo a [new] year;" edges with raised dots covered with green glaze. H. 1¾ in. 451.

SNUFF BOTTLE. Chinese porcelain, painted in colours; it is ornamented with eighteen figures in low relief, probably the eighteen Arhân, or immediate disciples of Buddha, standing on clouds; the background represents the waves of the sea, from which a dragon is issuing. Mark, in red, an indistinct seal character. H. 3 in. 452.

SNUFF BOTTLE, ornamented with an outer casing, composed of lions playing with balls. Chinese porcelain, painted in colours; gilt mouth. Mark, in red, in the seal character. H. 2½ in. 453.

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SNUFF BOTTLE, ornamented with an outer casing, composed of figures of lions, playing with pierced balls. Chinese porcelain, painted in red; gilt mouth. Mark, in the seal character, in gold, of the period Kea-king, 1796–1821. H. 2½ in. [Pl. III. 28.] 454.

SNUFF BOTTLE, ornamented with an outer casing, composed of a dragon and a phœnix among clouds. Chinese porcelain, painted in red; gilt mouth. H. 3 in. 455.

TUBE for a feather. Chinese porcelain, painted in colours, with gilding; formal flowers and scrolls on a pale green ground, among which appears the *wan* or *swastika*, the Buddhist emblem. This tube, which is closed at one end from which projects a loop, is termed by the Chinese *ling kwan*, and used to hold the peacock's feather (a much coveted distinction) when attached to an official cap. L. 2¼ in. 455*a*.

WATCH CASE. Chinese porcelain, painted in colours, with gilding; on the back a group of flowers, with a butterfly and a bird; around this a framework of gilt scrolls, enclosing four medallions painted in lake; the frame for the glass ornamented with dragons in gold; inside thickly gilt. 456.

CLASS V.—CHINESE PORCELAIN WITH PIERCED ORNAMENTS FILLED WITH GLAZE.

A beautiful mode of varying the decoration of porcelain is exemplified by the specimens in this class, in which ornaments appear to have been cut through the substance of the porcelain and filled in with glaze. To do this successfully must have required no little skill; in some cases the design consists of dragons, in others portion of leaves or flowers are rendered semi-transparent, but the most usual decoration is composed of bands of diaper or star pattern. It is probable that these wares are not older than the 18th century. In Persia, white bowls of a soft fritty porcelain were made, which have rude decorations of the same nature, but there is no evidence to show in which country this mode of ornamentation originated.

PAIR OF CUPS AND SAUCERS. Chinese porcelain painted in blue; in the bottom of each a landscape; quatrefoil and leaf borders; around a band of formal pierced pattern, filled in with glaze. Diam. 3½ in., 5½ in. 457.

SHALLOW BOWL, with raised centre; the sides pierced in a geometrical pattern and filled in with glaze. Chinese porcelain, painted in blue; on the centre the Chinese character, *Fuh*, "Happiness," surrounded by five bats; border in white on

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a blue ground; outside a blue border. Mark, in the seal character, of the period Keen-lung, 1736–1795. H. 1½ in., diam. 4¾ in. [Pl. III. 26.] 458.

FLOWER POT. Chinese porcelain. Round the upper and lower parts formal borders, painted in blue; the remainder of the body ornamented with a pierced pattern, filled in with glaze. H. 6½ in., diam. 9 in. 458*a*.

BOWL AND COVER. Chinese porcelain, of a pale blue body, painted in colours; inside a magnolia tree in blossom; outside a similar tree growing, with other flowers and a branch of the same; similar decoration on cover; the porcelain has been pierced in places and filled in with glaze so that the petals of some of the flowers should appear more transparent when held up to the light. Mark on bowl and cover, in the seal character, of the period Keen-lung, 1736–1795. H. 3 in., diam. 4½ in. [Pl. III. 26.] 459.

CLASS VI.—CHINESE POTTERY.

As has been already stated it is by no means easy to distinguish Chinese pottery, especially stoneware, from porcelain, when the substance is concealed by a thick glaze. The limits between these various branches of ceramic art are difficult to define, and they pass from one into the other by imperceptible degrees. The Chinese themselves do not appear to make any distinction, and it has been therefore thought best to include vases of glazed stoneware with porcelain. This has reduced in some measure the extent of the class under consideration.

The Chinese employ glazed pottery very extensively as architectural ornaments. The famous porcelain tower near Nankin, now destroyed, was formed chiefly of this material, the white portions alone being in porcelain. It has also been used in the decorations of the imperial residences, from one of which, the well known Summer Palace, were obtained the two heads of statues described below.

A fine pale kind of pottery is used in making the bowls of opium pipes, which are often richly decorated with vitrified colours.

Another peculiar kind of pottery is that known as "boccaro" from a Portuguese word. This is a fine kind of stoneware of various tints, buff, red, brown, and chocolate coloured. The ornaments are in relief, or delicate diapers impressed with stamps or moulds. It has been much employed in making tea-pots which exhibit the most various forms, mouth-organs, sections of bamboo, fruit, birds, &c. Occasionally the dull surface is relieved by coloured

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decorations, generally sparingly applied, but sometimes covering the surface.

It was this kind of earthenware that furnished the models to Böttcher, the inventor of Saxon porcelain. His first attempts are wonderful imitations of Oriental pottery. The Elers, who established a pottery in Staffordshire, copied the red varieties with great success, and it is not always easy to distinguish their productions from true Oriental examples.

TWO HEADS FROM STATUES, probably of the goddess Kwan-yin. Pale Chinese pottery, covered with a deep yellow glaze, with turquoise ornaments. They have crowns or caps with figures in low relief, surmounted by blue knobs; projecting from the bottom of each is a cylindrical plug to fit them on the statues. These heads formed portions of figures in the *Wan Show Shan*, or. pleasure-grounds attached to the Yuen Ming Yuen, the imperial summer palace near Pekin. H. 7½ in. 459*a*.

FIGURE OF A HAWK. Dark brown Chinese stoneware; it rests on a rock, and has the body gilt. H. 8½ in. 460.

TEAPOT. Red Chinese stoneware (*boccaro*), with lid and two spouts; the centre is open and encloses a six-bladed paddle. H. 4 in. 461.

PAIR OF HEXAGONAL CANISTERS. Chinese chocolate-coloured stoneware (*boccaro*). The sides imitate basket work, and have a flowering plant in low relief, enamelled in colours; on the shoulders blue scrolls, and borders of green quatrefoils; similar decoration on covers. H. 6½ in. 461*a*.

CLASS VII.—JAPANESE PORCELAIN.

Little seems to be known of the history of porcelain in Japan. A short account of the manufactories near Imari was extracted by Professor Hoffmann, of Leyden, from a Japanese Encyclopædia of 1799, and is published at the end of the history of King-te-chin. From this we learn that the followers of a Prince of Sinra in Corea came to Japan, B.C. 27, and founded there a colony, which in A.D. 720 formed a corporation of porcelain makers. The porcelain (if porcelain it was) introduced by them could not have been superior to the Chinese wares of the same period, and was probably of simple colours and unpainted.

In 1211 a Japanese potter went to China and learnt thoroughly the secrets of the art of making porcelain, which he practised with great success on his return. At the close

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of the 17th century a prince of the house of Mori sent to Corea for workmen for his fabric at Fagui in the province of Nagato.

The manufactories in the neighbourhood of Imari are situated on the slopes of the Idsoumi-Yama, a mountain which produces porcelain clay, and the names of eighteen of them are given. As Imari is in the province of Hizen, in which Nagasaki is also situated, it probably supplied the greater part of the porcelain exported from Japan by the Dutch.

Siebold writing in 1826 (Voyage au Japon, p. 264) notices these porcelain works, and states that they supplied in the 16th and 17th centuries the fine porcelain so much admired in Europe, but that they had greatly fallen into decay, and sent out porcelain very inferior to that formerly made, owing to a contract between the Dutch Company and the authorities of Nagasaki, by which the manufacturers were bound to furnish the porcelain at a fixed price.

Kaempfer mentions a village called Swota, in Hizen, as famous for its porcelain fabrics. It is not to be confounded with Seto, in the province of Owari, which has given its name to porcelain in Japan, where it is called Setomono or Seto ware.

Mr. Mitford has informed me that there are three factories at Kiôto, the ancient capital of the Mikado, of which the porcelain is much esteemed, viz., Kiyomidzu, Kurodani, and Omuro. These porcelains are chiefly blue and white.

Porcelain is made in Japan, as in China, of two different materials, one fusible, the other infusible. There is, however, a notable difference in the process, inasmuch as the vessels are slightly fired in the state of biscuit before being painted or glazed; the principal firing, however, takes place after these operations have been completed. Most vessels of Japanese porcelain have small projections underneath, which have been produced by the supports used in baking, technically known as cockspurs. Where these occur on the specimens in the collection they have been noted as "spur marks." In other particulars the various processes employed in making and decorating porcelain are the same as in China.

The older specimens of Japanese porcelain may be divided into two kinds; the first of these has a very white and translucent paste; the designs are archaic and simple; a tree of prunus and two quails, the sacred hairy-tailed tortoise, the phœnix, a stork or two, and, very rarely, the figure of a lady in Japanese court dress. These are not unfrequently accompanied by hedges, apparently formed of straw banded

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together. The colours employed are a strong red, a pale bright blue, an apple green, and a peculiar lilac, as will be seen by specimens exhibited, Nos. 478–485. This kind of porcelain is believed to be that described in old French catalogues as "première sorte du Japon," and was much esteemed in France. It was copied at most of the early porcelain works of Europe, such as at Dresden, where the imitations were very close, at Chelsea on pieces bearing the earliest mark, the raised anchor, at Bow, at St. Cloud, and elsewhere. With regard to Bow the inscription belonging to the well known bowl in the British Museum, painted by Thomas Craft in 1760, furnishes an interesting piece of information; it states that this bowl is painted in the "old Japan taste." Now a great part part of the design is not Oriental, but the colours and general appearance closely resemble the Bow plates with quails, which are evidently copied from specimens of porcelain, such as those we are describing. It appears, therefore, that both in England and France this porcelain was recognised to be Japanese, and of some antiquity.

M. Jacquemart, who has classed this kind of porcelain under his "Famille Archaique," considers that it was made in Corea. His arguments do not, however, appear to be based on any sure grounds, and he acknowledges that the devices upon it are in many cases Japanese.

The second class is decorated in very rich colours, and belongs to what M. Jacquemart calls "famille chrysanthémo-pæonienne," and which he attributes in great part to the Chinese factories. The ornaments are frequently in panels, enclosing birds or fabulous animals of good design. The spaces between them are generally decorated with a deep indigo blue, relieved with gold. The other colours chiefly employed are a deep red, brilliant black, and green. Among the ornamentation frequently occurs the Kiku-no-mon, or imperial badge of Japan, a flower somewhat like a chrysanthemum with 16 or more leaves. The covers of jars are surmounted by figures in Japanese dress, or by kylins. Among the finest specimens of this kind are sets of large vases and beakers, which may not improbably have been made in the first instance for the Portuguese before they were excluded from Japan. There are also numerous bowls and saucer dishes, very frequently fluted; cups and saucers seem rarely to occur. This kind of porcelain, as has been already stated, was probably made at some of the factories in the province of Hizen. Most of the specimens must have been manufactured for export, as few old examples are said to remain in the

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country. It is not unusual to find on this kind of porcelain marks of the periods of the Ming dynasty, ill written and betraying a Japanese hand.

It is probably from the factories in the neighbourhood of Kiôto that proceed some of the exceptional specimens, such as figures, &c. which are to be found in collections.

We must look to the work of Mr. Audsley and Mr. Bowes, just commenced, for further details respecting the porcelain works of Japan.

SECTION A.—PLAIN WHITE.

FIGURE OF A FISH. Japanese porcelain, white. L. 2½ in. 462.

SECTION B.—COLOURED GLAZES.

SEATED FIGURE of Jurojin, the god of Happiness. Japanese porcelain. He is represented as an old man with a long pointed beard and a broad cap, and holds in his right hand a sceptre; his left hand rests on his knee. The face and hands are in brown biscuit; the dress in dark green celadon and the cap in pale celadon. On the bottom is engraved a Japanese inscription to the following effect: "The virtuoso of Kiôto, Kiyü of Kin-Kodo hall, made this in the 6th year of Bun-sei, the 9th month of the autumn." The sixth year of the period Bun-sei corresponds with A.D. 1823. H. 9¼ in. 463.

WALL VASE, in the form of a fish. Japanese porcelain, covered with a deep lilac glaze. The fish, which is well modelled, has an open mouth, and under the gills a place for suspension. Mark, *Ka-yei guan nen Nan-ki Nan-zan sei*, "made by Nan-zan in Nanki, in the first year of Ka-yei." The first year of the period Ka-yei corresponds with A.D. 1848. Height 11½ in. 463*a*.

This fish appears to be the Ko-i of the Japanese; *see* Kaempfer, Pl. xi., fig. 4. It is stated to frequent waterfalls.

BOTTLE. Japanese porcelain, pale green celadon with straight neck, and two fishes forming handles. Mark in Japanese, *Himeji sei*, "Made at Himeji." Height 7 in. 464.

CUP. Japanese porcelain, with nelumbium leaves and fruit moulded in the paste and left a dull white; the rest of the outside coated with celadon green glaze; within the cup a broad band painted in blue with water scenes, landscapes, &c. Mark in Japanese (ill written) *Rantei* "Phœnix hall." H. 2¼ in., diam. 3¼ in. 465.

VASE. Japanese porcelain, ornamented with designs outlined in relief; a formal floral pattern of an archaic character, filled in with a pale green glaze, slightly crackled; the ground a dark violet. Mark in Japanese, *Ka-yei guan nen Nanki Nanzan sei*,

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"Made by Nanzan of Nanki, in the first year of Ka-yei." The first year of the period Ka-yei corresponds with A.D. 1848. H. 12 in. [Pl. X. 115.] 465*a*.

VASE. Japanese porcelain, with ornaments in low relief, consisting of Chinese words in an ancient seal character, covered with a purple glaze, and occasional patches of a greenish turquoise. H. 12 in. 465*b*.

GLOBULAR CANISTER AND COVER. Japanese porcelain, ornamented with designs outlined in relief; a formal floral pattern among which is an ornamental seal character, repeated thrice on the canister, and once on the cover; the pattern is filled in with turquoise glaze, slightly crackled; the ground with a rich purple glaze. Mark, engraved or impressed, *Kairaku yen sei*, "Made at the shop of Kairaku." H. 4½ in. [Pl. X. 127.] 465*c*.

SECTION C.—PAINTED IN BLUE UNDER THE GLAZE.

TWO OCTAGONAL DISHES. Japanese porcelain, painted in dark blue; in the centre a bird and plants; broad border of rocks and flowers; gilt edges. Diam. 9¼ in. 466.

PAIR OF DEEP DISHES, ten sided, with narrow borders. Japanese porcelain, painted in blue; a river scene, man in a boat, and attendant approaching a lady; mark, in the seal character, *Fuku*, "Happiness." Diam. 11 in. [Pl. XI. 135.] 467.

TEN-SIDED DISH. Japanese porcelain, painted in blue; in the centre a pomegranate; around ten panels, with a formal flower and the trunk of a prunus tree, placed alternately. Four spur-marks. Mark of the Chinese period Ching-hwa, 1465–1488. (3.3.) Diam. 7¾ in. 468.

BASIN. Japanese porcelain, painted in blue; on the outside a coarse running pattern of flowers and leaves. Mark in Japanese, *Jinri*. H. 3 in., diam. 6½ in. [Pl. X. 116.] 469.

EIGHT-SIDED TRAY. Japanese porcelain, painted in blue; two birds in a landscape, brown edge; on the outside certain characters twice repeated, with a different character between each. Mark, a seal character, *Roku*, "Prosperity." Diam. 5½ in. [Pl. XI. 132.] 470.

PAIR OF CUPS. Japanese porcelain, with scrolls in blue, and flowers outlined in gold; inside a flower. Mark, a swastika. Diam. 3 in. [Pl. XI. 139.] 471.

CUP AND SAUCER. Japanese porcelain, painted in dark blue; in the inside of both a large flower, around which is an indistinct landscape; the whole of the outside of the cup is covered with blue, excepting a horizontal band of white, on which are water birds and shells. One spur mark. Diam. 3 in., 4½ in. 472.

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VASE, pouch-shaped, with cover. Japanese porcelain, painted in blue, with leaves and an inscription. Modern. H. 2¾ in. 473.

PAIR OF TEA BOWLS AND COVERS. Japanese porcelain, painted in blue; landscapes, with boys in various attitudes. Mark in Japanese, *Tôgioku yen sei*, "Made at the shop of Tôgioku." Modern. Diam. 2¾ in. [Pl. X. 126.] 474.

FOUR SAKI CUPS. Japanese porcelain, painted in blue; on one is a long inscription; on the others branches of bamboo, fir-tree, &c.; on all is inscribed the name of the maker, Heihachi, a noted potter of Kiyomidzu, near Kiôto. Modern. H. 2⅝ in. 475.

PLATE. Japanese porcelain, painted in blue; with figures of eight divinities standing on clouds; outside five storks, with clouds between them. Mark of the Chinese period Seuen-tih, 1426–36. Diam. 10¼ in. [Pl. I. 5.] 476.

Said to be a modern Japanese imitation of Chinese porcelain.

PLATE. Japanese porcelain, painted in blue; in the centre the interior of a Chinese house, a man and a boy; border of a quatrefoil diaper, interrupted by four medallions enclosing flowers; on the outside sketchy landscapes and figures. Mark of the Chinese period Ching-hwa, 1465–1488. Diam. 10¼ in. [Pl. I. 6.] 477.

Said to be a modern Japanese imitation of Chinese porcelain.

SECTION D.—PAINTED IN COLOURS.

VASE AND COVER, hexagonal. Japanese porcelain, of very white paste, painted in colours; on each face a stiff growing plant with red flowers and bluish green and blue leaves. On the upper part and cover a band of red, with a running scroll of bluish green issuing from a blue flower, and a border with patterns in red; this is interrupted by four quatrefoils enclosing fruit. H. 13 in. 478.

The pattern of this and four following numbers seems to have been copied in Chelsea porcelain.

DISH, ten-sided, with brown edges. Japanese porcelain, painted in colours with gilding; a coiled dragon in centre; round this a broad border with trees, storks, and sacred tortoise. Four spur-marks. Diam. 8¾ in. 479.

SAUCER DISH, with indented brown edge in eight lobes. Japanese porcelain, painted in colours with gilding; a fir-tree, bamboo, and prunus issuing from banded hedges; two birds. Five spur-marks. Diam. 8½ in. 480.

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SAUCER DISH, with fluted sides and scalloped edges. Japanese porcelain; in the centre a blue dragon, with red and green details; around this four small cruciform patterns, and four standards, painted in red and green with gilding. Four spur-marks. Diam. 8½ in. 481.

PAIR OF SAUCER DISHES, with fluted sides and scalloped edges. Japanese porcelain, painted in colours with gilding; trees springing from a banded hedge, and a boy running away from three tigers. Diam. 9¾ in. 482.

TWO SAUCERS, with scalloped edges and fluted borders. Japanese porcelain, painted in colours with gilding; a tiger twisted round the stump of a bamboo; behind another bamboo and banded hedges. One spur-mark. Diam. 6 in. 483.

TWO SAUCERS, with scalloped edges and fluted border. Japanese porcelain, painted in colours with gilding; a tree, banded hedges, and two birds. No mark, but engraved in the paste N 73, being the mark of the Dresden Collection. Diam. 7¼ in. 484.

TWO SAUCERS, with scalloped edges and fluted border. Japanese porcelain, painted in colours with gilding; a tree, banded hedges, and two birds. No mark, but engraved in the paste N=7, being the mark of the Dresden Collection. Diam. 6¼ in. 484*a*.

SQUARE BOTTLE, with small neck. Japanese porcelain, painted in colours with gilding; on two sides baskets of flowers, and on the others trees and birds; on the top, corners of diaper work and scrolls. 6½ in. high, 4¾ in. square. 485.

BOTTLE, with narrow neck. Japanese porcelain, painted in colours with gilding; birds and flowers; border round neck of diaper work. H. 5¾ in. 485*a*.

BOTTLE, with narrow neck. Japanese porcelain, painted in colours with gilding; birds and flowers; border round neck of diaper work. H. 4¾ in. 485*b*.

FIGURE of a Japanese lady. Japanese porcelain, painted in black and red; she holds a branch of prunus flower, and her dress is painted with a large flowering branch. H. 11½ in. 486.

LARGE VASE AND COVER. Japanese porcelain, painted in colours with gilding; three large panels with birds; between them blue scroll work with golden chrysanthemums; on the upper part, and on the cover, three medallions enclosing monsters. The figure of a lion forms the knob of the cover. H. 24½ in. 487.

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PAIR OF LARGE VASES AND COVERS. Japanese porcelain, painted in colours with gilding; three large panels, with a similar flowering branch in each; they are connected by a rich ornament, which appears also on the covers; the ground covered with a trellis pattern in gold on dark blue; borders of scrolls and flowers; the covers are surmounted by figures of Japanese ladies. H. 26 in. 488.

PAIR OF BEAKERS. Japanese porcelain, painted in colours, with gilding; two large panels with a similar flowering branch in each; they are connected by a rich ornament; the ground covered with a trellis pattern in gold on dark blue; borders of scrolls and flowers. H. 16 in. 489.

PAIR OF VASES, with covers. Japanese porcelain; an interior lining, and pierced outsides representing a network with phœnixes painted in blue, red, and gold. H. 9½ in. 490.

A somewhat similar vase is engraved in Jacquemart and Le Blant, Pl. ii. fig. 2.

PAIR OF BOTTLES, gourd-shaped, in four stages, with narrow necks. Japanese porcelain; on the two lower stages are flowering plants painted in blue, red, and gold, the flowers being in relief; on the upper stages dragons and floral scrolls in red and gold. H. 6¾ in. 491.

PAIR OF BOTTLES, with narrow necks. Japanese porcelain; on both sides of the body are heart-shaped depressions surrounded by a raised band, and enclosing ornaments in relief; in one case a cock and hen, in the other a flower and birds, all tinted in colours; the rest of the body is painted in colours with gilding; flowers growing from the base; on the neck are spikes, alternately blue and red. H. 9 in. 492.

PAIR OF BOTTLES, with narrow necks. Japanese porcelain, painted in blue and red, with gilding; on the neck a leaf pattern, from which proceed branches of prunus. H. 8¼ in. 493.

FOUNTAIN, or three-legged vessel, with handle, cover, and tap. Japanese porcelain, with ornaments in relief, painted in colours, with gilding; on the body eight figures, of which seven represent the Fuku-zin or Japanese gods of Happiness; on the upper part rabbits with quatrefoil medallions between them; on the cover two dragons. Height, 17½ in. 493*a*.

LARGE DISH. Japanese porcelain, painted in colours, chiefly blue and red, with gilding; in the centre a vase containing flowers, on which are perched two birds; on the border portions of six compartments containing alternately a red flower on a blue ground, and a butterfly with flowers on a black ground; between them chrysanthemum flowers, &c. Diam. 21¼ in. 494.

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TWO FLAT DISHES, with narrow edges. Japanese porcelain, painted in dark blue and red with gilding; in the centre a medallion with plants growing out of vases; around this portions of six medallions filled alternately with pinks and peonies, the latter on a blue ground; border of six medallions enclosing bamboos, between each of which is a diaper in gold on a blue ground; on the outside three detached branches of prunus. Diam. 14½ in. 495.

DISH, with wavy edge. Japanese porcelain, painted in colours, with gilding; in the centre two bouquets in vases; border of similar flowers on a black ground, interrupted by three medallions enclosing landscapes; on back running scrolls of flowers, and, as a mark, a bunch of chrysanthemums in red and gold. Five spur marks, and engraved N. 156, the mark of the Dresden Collection. Diam. 15 in. 495*a*.

DEEP DISH. Japanese porcelain, painted in dark blue and red, with gilding. Four fishes above the waves of the sea; border of six lobes with growing plants, the spaces filled with dark blue and gold. Five spur-marks. Diam. 11½ in. 496.

TWO FLAT DISHES, with narrow borders. Japanese porcelain, painted in colours with gilding; central medallion of a formal flower pattern; around this a band of heart-shaped ornaments, traced in blue, with flowers and leaves; narrow border, on the side, of a lozenge pattern traced in red; outer border divided into eight compartments; four of them blue with chrysanthemum flowers in red and gold; the others with shrimps, shells or flowers. Three spur-marks. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." Diam. 9¾ in. [Pl. X. 128.] 497.

TWO OCTAGONAL DISHES. Japanese porcelain, painted in dark blue and red, with a little green enamel and gilding; in the centre a vase containing rockwork and flowers; border with two compartments enclosing kylins, and two others of a different form with stiff floral patterns, between them scrolls and flowers; outside flowering branches. Four-spur marks. Diam. 10¾ in. 498.

NINE-SIDED DISH, with moulded border. Japanese porcelain, painted in colours; in the centre a medallion with a landscape, an old tree growing out of a rock, and three figures; around this a band of blue scale pattern; border of basket pattern, in black and green, with eight quatrefoils enclosing flowers and separated by ornamental rims. Mark, in the seal character, apparently the seal of the maker. Diam. 13¾ in. [Pl. XI. 129.] 498*a*.

TWO SAUCER DISHES. Japanese porcelain, painted in colours with gilding; a central medallion enclosing an iris plant and flowers; border of three quatrefoil medallions enclosing bamboos, stiff gilt ornaments, clouds, &c., between each of which large peonies

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and trellis work; outer border of alternate blue and gilt scroll pattern; outside flowing floral scrolls. Four spur-marks. Mark, a flower. Diam. 12 in. [Pl. XI. 143.] 499.

SAUCER DISH. Japanese porcelain, painted in colours with gilding; in the centre a circular medallion with a flowering plant; around it three medallions with plants growing out of rocks, between which are branches of flowers; narrow border of elegant scroll work; on back three prunus trees, and branch of prunus in centre. Four spur-marks. Diam. 12¼ in. 500.

SAUCER DISH. Japanese porcelain, painted in colours with gilding; in the centre a balustrade with iris and prunus; around this trees growing out of rocks; narrow border of bamboo and other leaves; on the outside three floral branches growing out of symbols. Four spur marks. Diam. 12¾ in. 501.

SAUCER DISH, with scalloped edge. Japanese porcelain, painted in colours with gilding; in the centre a circular medallion, with a flower, and a floral border; around it a wreath of a large chrysanthemum pattern; on the back a running scroll of flowers. Four spur-marks. Mark (or ornament) a sprig in red and gold. Diam. 10½ in. 502.

SAUCER DISH. Japanese porcelain, painted in colours with gilding; in the centre a cruciform flower, around which four medallions enclosing baskets; the rest of the ground deep blue with formal flowers in other colours. Mark in gold on a blue ground, *Hô*, "Precious." Silver gilt rim. Diam. 8½ in. [Pl. XI. 130.] 502*a*.

TWO SAUCER DISHES, with indented gilt edge. Japanese porcelain, painted in colours with gilding; in the centre branches of flowers; broad border of various plants; on the outside branches of flowers. Diam. 10½ in. 503.

TWO SAUCER DISHES, with scalloped edges of sixteen foliations. Japanese porcelain, painted in blue and red, with gilding; in the centre a flowering branch; borders of a pattern four times repeated, consisting of sunflowers and other plants; on the outside, flowering branch. Three spur marks. Diam. 9½ in. 504.

TWO SAUCER DISHES, with scalloped edges of sixteen foliations. Japanese porcelain, painted in colours with gilding; in the centre a branch of prunus, with an edging of fawn colour, green, and gold; the lobes of the border are diapered with repetitions of four different patterns, over which are raised chrysanthemum flowers; on the outside are running scrolls of flowers. Four spur marks. Mark of the Chinese period Keatsing, 1522–1567. (3.3.) Diam. 9½ in. [Pl. I. 10.] 505.

DISH, with scalloped edge and a border moulded in gadroons. Japanese porcelain, painted in dark blue with colours and gilding; central medallion of an indeterminate character; border

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of three gilt chrysanthemums, between which are three others in dark blue, and flowers. Four spur marks. Mark of the Chinese period Ching-hwa, 1465–1488. (3.3.) Diam. 8½ in. [Pl. I. 6.] 506.

DISH, with scalloped edges and fluted border. Japanese porcelain, painted in blue, red, and green, with gilding; in the centre a large chrysanthemum with alternate gilt and buff petals; around are branches, and smaller flowers of the same; outside, running scroll of flowers. Diam. 8 in. 507.

SAUCER DISH. Japanese porcelain, painted in colours with gilding; in the centre the Kiku-no-mon, or chrysanthemum badge of Japan; springing from this are flowering shrubs, across which are two concentric bands of dark blue with chrysanthemums and glod leaves; at the back floral scrolls. Seven spur marks. Diam. 9 in. 508.

SAUCER DISH. Japanese porcelain, painted in colours with gilding, a chrysanthemum flower in relief, of which the leaves are painted with a flower in blue, alternately with red or fawn colour; border a formal floral pattern. Diam. 6¾ in. 509.

SAUCER DISH, with scalloped edge. Japanese porcelain; upper part of a stork, slightly moulded in relief, with wings nearly meeting over its head (probably a Japanese heraldic design), painted in colours with gilding. Three spur marks. Diam. 8½ in. 510.

SAUCER DISH. Japanese porcelain, painted in colours with gilding; in the centre a flower-sprig enclosed in a circular medallion, from which spring flowering branches and banded hedges; outer border of quatrefoil pattern; outside branches of flowers. Diam. 8¼ in. 510*a*.

PAIR OF BOWL STANDS, with scalloped and gilt edges. Japanese porcelain, painted in blue and red, with gilding; in the centre, a river scene with house, bridge, and three water fowl; around a landscape. Five spur marks. Mark, a dark blue leaf outlined in gold. Diam. 8 in. [Pl. XI. 142.] 511.

TWO SAUCER DISHES. Japanese porcelain, painted in blue and red, with occasional touches of green and gilding; in the centre, a circular medallion, enclosing a branch of blue flowers; around this six panels enclosing medallions, in which are alternately a branch of peach tree on a white ground, and a bundle of books tied together on a red ground; blue borders with small flowers and patches of green; outside running scroll in blue. Three or four spur marks. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." Diam. 9¼ in. [Pl. X. 128.] 512.

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TWO SAUCER DISHES, eight-sided. Japanese porcelain, painted in colours; two small panels with landscapes, &c., irregularly placed over a large flowering plant; on the outside stiff blue scroll. Four spur marks. Mark of the Chinese period Ching-hwa, 1465–1488. (3.3.) Diam. 8 in. [Pl. I. 6.] 513.

SAUCER DISH, octagonal, with indented angles. Japanese porcelain, painted in colours, with gilding; inside a very large blue peony sprig, with a gilt and red scroll behind it; outside a running scroll in blue. Mark of the Chinese period Ching-hwa, 1465–1488. Five spur marks. Diam. 8½ in. [Pl. I. 6.] 514.

TWO SAUCER DISHES, with indented edges. Japanese porcelain, painted in colours; in the centre a pair of storks; border with blue rocks, from which spring flowers; blue scroll on the back of border. Three or four spur marks. Mark, *Semmio nen sei*, probably a blundered imitation of the Chinese, *Seuen Ming nien chi*. Diam. 8¼ in. [Pl. X. 125.] 515.

SAUCER DISH, with indented edge. Japanese porcelain, painted in colours; in the centre three birds and flowers; border of blue rocks, from which spring flowers; outside blue scroll. Five spur marks. Mark of the Chinese period Ching-hwa, 1465–1488. Diam. 8¼ in. [Pl. I. 6.] 516.

SAUCER DISH. Japanese porcelain, painted in colours; in the centre a landscape with two stags; border of blue rocks, from which spring flowers. Five spur marks. Mark, *Tai-min nen sei*, in imitation of Chinese, *Ta-ming nien chi*. Diam. 8¼ in. [Pl. X. 124.] 517.

PLATE. Japanese porcelain, painted in deep blue and red, with gilding; in the centre a vase containing flowers; border of plants interrupted by three medallions with phœnixes. Three spur marks. Diam. 8¼ in. 518.

TWO PLATES, with wavy gilt edges. Japanese porcelain, painted in colours with gilding; in the centre a branch of chrysanthemum; border divided into eight compartments, containing alternately a flower on a blue ground, and a landscape or a phœnix; on the outside a stiff scroll in blue. Five spur marks. Diam. 9¼ in. 519.

TWO PLATES. Japanese porcelain, painted in colours with gilding; in the centre, three vases containing flowers; border of branches of flowers and birds. Four spur marks very evident. Diam. 8½ in. 520.

TWO PLATES. Japanese porcelain, painted in colours with gilding; a party-coloured vase with rockwork and flowers; above two phœnixes; border of fruit and flowers growing out of rockwork. Four spur marks. Mark, a red flower. Diam. 8¾ in. [Pl. XI. 140.] 521.

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TRAY, ten-sided. Japanese porcelain, painted in blue with touches of red and gold; a tiger cat, and a branch of bamboo; stiff blue scroll border; brown edge; blue scroll outside. One spur mark. Diam. 5½ in. 522.

FLUTED BOWL, COVER AND STAND, with two flattened handles, and raised ring on cover. Japanese porcelain, painted in blue and red with gilding; each flute is marked out with a line of gold, and over the whole are spread branches of chrysanthemum; in the centre of the saucer, the bottom of bowl, and in the cover is a peony, and within the two latter, borders of flower branches. One spur mark. H. 7 in., diam. 5 in., 8 in. 523.

BOWL, COVER AND STAND, with scalloped edges. Japanese porcelain, painted in blue and red, with gilding; detached branches of flowers, among which an iris; gilt edges. Four spur marks. Diam. 5¾ in., 5 in., 8 in. 524.

BOWL AND STAND, with scalloped edges. Japanese porcelain, painted in blue and red, with gilding; vases containing flowers, from which proceed large scrolly leaves and other flowers; gilt edges. Mark, a blue leaf, over which is painted a red flowering branch. Diam. 6 in., 8 in. 525.

SHALLOW BASIN, with indented edge. Japanese porcelain, painted in colours, with gilding; in the centre a basket of flowers; border in four compartments, two with dark blue clouds and flowers, the other two landscapes with banded hedges; outside a stiff floral pattern and flower branch. Four spur marks. H. 2½ in., diam. 11 in. 526.

BASIN. With perforated bottom and scalloped edge, resting on three feet. Japanese porcelain, painted in colours; in the centre a pot containing flowers; round the side are eight compartments containing four patterns repeated. Diam. 9½ in. 527.

BOWL, sixteen-sided, with scalloped edge. Japanese porcelain, painted in colours, with gilding; on the outside are eight panels each occupying two sides, decorated alternately with a white quatrefoil, enclosing a plant, on a blue ground, and a growing tree; in the centre a bunch of fruit; on the outside two bunches of flowers, growing out of a narrow border, which is partly diaper and partly flower work. H. 5 in., diam. 9¾ in. 528.

BOWL, fluted in 16 divisions, with scalloped edge. Japanese porcelain, painted in colours, with gilding; in the centre a large chrysanthemum flower; the sides divided into panels, in which are three different patterns, repeated, with raised chrysanthemum flowers at intervals; outside a running pattern in blue. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." H. 2½ in., diam. 7 in. [Pl. X. 128.] 529.

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BOWL, fluted in 16 divisions, with scalloped edge. Japanese porcelain, painted in colours, with gilding; in the centre a chrysanthemum flower; sides divided into panels, in which are repetitions of four different patterns, with raised chrysanthemum flowers at intervals; outside panels with a repetition of four different patterns, over which are interspersed four red circles, enclosing white flowers, and four white circles, enclosing coloured flowers. Mark of the Chinese period Wan-leih, 1573–1620. H. 3 in., diam. 7½ in. [Pl. I. 12.] 530.

BOWL, with indented edge, and five large lobes, between each of which are three narrow flutes. Japanese porcelain, painted in red and blue, with gilding; centre plain; on the large lobes three chrysanthemum flowers and running blue scrolls; the narrow flutes consist of a white one with a red diaper, between two blue ones with gold diapers; on the outsides of the lobes a fanciful bird. Diam. 8½ in. 531.

BOWL, with indented edge. Japanese porcelain, painted in colours with gilding; in the centre a flowering branch curled round; the sides divided into eight panels, each enclosing a circle on a blue ground, alternately a boy with long sleeves by a banded hedge, and a white and gold flower with a red ground; outside eight circles alternately blue, with a phœnix in gold, and red, with a gold flower and white leaves. Mark of the Japanese period Gen-ki, 1570–1573. H. 2 in., diam. 5¾ in. [Pl. X. 114.] 532.

BOWL, with indented edge. Japanese porcelain, painted in colours with gilding; in the centre branches of flowers and leaves; the sides divided into six panels, ornamented alternately with a stiff branch on a red medallion, surrounded by a blue ground diapered in gold, and a large white flower with a red diapered ground; on the outside six stiff branches. Mark of the Chinese period Wan-leih, 1573–1620. Diam. 6 in. [Pl. I. 12.] 533.

PAIR OF SHALLOW BOWLS, with wavy edges. Japanese porcelain, painted in colours, with gilding; the centre plain; the border consisting of three quatrefoil medallions, each containing a formal flower on a green ground, with black dots, between which a scroll pattern of flowers; outside four red medallions, with formal design of white and green leaves; brown edges. Three spur marks. Mark, a flower. Diam. 7¼ in. [Pl. XI. 143.] 534.

PAIR OF SHALLOW BOWLS, with wavy brown edges. Japanese porcelain, painted in colours, with gilding; the centre plain, but with a circle towards one side, containing a phœnix painted in red; border of four medallions enclosing a dragon and a formal pattern, between which a diaper of intersecting circles in red and blue; on the outside eight medallions, alternately a red flower and a diaper. One spur mark. Mark of the Chinese period Ching-hwa, 1465–1488. (3.3.) Diam. 7¼ in. [Pl. I. 6.] 535.

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PAIR OF BASINS, with brown edges indented into eight lobes. Japanese porcelain, painted in colours; in the centre a medallion enclosing a fruit branch; the sides divided into eight compartments, containing alternately bamboos and flowers, and a formal flower pattern; outside a running pattern in blue. One spur mark. Mark, a seal character, *Kin*, "Gold." Diam. 7 in. [Pl. XI. 133.] 536.

BOWL, with flat bottom and wavy edge. Japanese porcelain, painted in colours, with gilding; in the centre a wreath of flowers tied with ribbons; the sides are divided into three compartments; one of them, extending half way round the bowl, has a scale pattern formed with bands of raised semicircles alternately green and yellow; the two other compartments each occupy a quarter of the sides; one of them is fluted, covered with blue diaper, on which is a circle enclosing a monster, and a red semicircle; the other compartment is smooth and painted with a landscape and railing; on the outside a scroll pattern in blue and red. Mark of the Chinese period Wan-leih, 1573–1620. H. 2 in., diam. 6¼ in. [Pl. I. 12.] 537.

COVER OF A BOWL, fluted, with scalloped edges. Japanese porcelain, painted in colours, with gilding; outside three branches, curled round into circles, between which grow three different flowers and shrubs, which are continued over on the inside; in the centre of the inside a large chrysanthemum flower in gold. Diam. 8½ in. 538.

TWELVE-SIDED BASIN. Japanese porcelain, painted in colours, with gilding; in the centre a medallion containing a branch of a flowering tree; at the sides four medallions with plants, between which are ornaments on a deep red ground; on the outside four green medallions, with a flower in each, between which are branches of a flowering plant. Two spur marks. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." Diam. 9¾ in. [Pl. X. 128.] 539.

PAIR OF SHALLOW BOWLS, twelve-sided. Japanese porcelain, painted in colours, with gilding; in the centre a medallion, containing a branch of a flowering tree; at the sides four medallions with plants, between which are ornaments on a deep red ground; on the outside four red medallions, between which are flowering plants. Three spur marks. Mark, a seal character, *Fuku*, "Happiness." Diam. 9¾ in. [Pl. XI. 135.] 540.

PAIR OF SHALLOW BOWLS, with indented gilt edge, forming six lobes. Japanese porcelain, painted in colours, with gilding; in the centre two branches of flowers forming a circle; the sides divided into six compartments, alternately with a bamboo growing in a landscape, and a medallion enclosing a view with a house; outside a flowing scroll in blue. Four spur marks. Mark of the Chinese period Ching-hwa, 1465–1488. Diam. 8¼ in. [Pl. I. 6.] 541.

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BASIN, octagonal, with flattened edge. Japanese porcelain, painted in colours, with gilding; inside a medallion, enclosing a basket of flowers; at the sides a branch of iris and one of chrysanthemum; border of a floral pattern; outside eight compartments, containing alternately plants growing out of rocks, and medallions with red fishes or birds. One spur mark. Mark of the Chinese period Wan-leih, 1573–1620. H. 4 in., diam. 9¼ in. [Pl. I. 12.] 542.

BASIN, octagonal, with flattened edge. Japanese porcelain, painted in colours, with gilding; inside a medallion with Chinese landscape; border in compartments enclosing alternately writing symbols, and a red medallion on a blue ground; outside, eight compartments; two of them containing ancient Chinese figures, a gentleman and a lady before a rock; two others, birds in a tree; and the remainder blue, with medallions, of which two have a blue diaper, and two are red, with a white flower; below a running pattern in flowers. One spur mark. Mark of the Chinese period Wan-leih, 1573–1620. H. 3 in., diam. 6¼ in. [Pl. I. 12.] 543.

BOWL AND STAND. Japanese porcelain, painted in colours with gilding; in the centre of stand a medallion containing red flowers with blue leaves, from this spring three leaf-shaped compartments, enclosing white flowers on a deep red ground; the spaces between them are filled with shaded lozenges formed of red lines, over which have been drawn indistinct figures in gold; lozenge border; outside three floral branches; on the bottom a flower and leaves in blue. The bowl has similar decorations, and a flower as a mark or ornament. H. of bowl, 3 in., diam. 4½ in., 7 in. [Pl. XI. 141.] 544.

PAIR OF BOWLS. Japanese porcelain, painted in colours with gilding; inside a medallion enclosing a flower, and an iris and chrysanthemum growing out of a narrow border, which is divided into four compartments, alternately red and blue; outside two quatrefoil medallions, enclosing Japanese landscapes with gilt clouds, between which are branches of chrysanthemums; border of red and blue lozenge pattern. Diam. 6¾ in. 545.

PAIR OF BOWLS. Japanese porcelain; pierced edges formed by interlacing circles alternately painted red; inside a flowering plant and butterfly, painted in blue with gilt outlines. H. 3¾ in., diam. 8½ in. 546.

BOWL. Japanese porcelain, painted in colours with gilding; on the outside a stiff floral pattern, with a phœnix at intervals; border in red and gold on a blue ground; inside a floral branch, on which is perched a bird, and two patches of salmon colour, with birds and butterflies; one of the colours is

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a metallic-lustred pink. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." Diam. 9¾ in. [Pl. X. 128.] 547.

BOWL. Japanese porcelain, painted in colours with gilding; inside is the phœnix, the badge of the empire of Japan, supporting in its beak a branch of the Paulownia imperialis, from which the Mikado derives his arms; outside a band of lotus flowers interrupted by three panels, each enclosing a phœnix; rich blue borders with medallions enclosing bats and lions. Diam. 8¾ in. 548.

BOWL, octagonal. Japanese porcelain, painted in blue, with a few touches of other colours and gilding; inside, a landscape and a border of various diapers; outside eight views of scenery, with inscriptions over them describing their nature. These are probably eight famous views in the province of Omi. Mark, in the seal character, copied from the Chinese, *Pao ting chi chin*, "A gem among precious vessels." Diam. 8¾ in. [Pl. XI. 131.] 549.

TWO SAUCER DISHES. Japanese porcelain, with gilt edges; in the centre the sacred tortoise painted in blue, around which six medallions, containing alternately a branch painted in blue, or a dragon in gold on a green ground, with black dots; the ground of the whole is diapered with white flowers raised in enamel; on the outside a stiff scroll in blue. Three spur marks. Diam. 7¾ in. 550.

PAIR OF DISHES, in the form of fishes. Japanese porcelain, painted in colours with gilding; the head and tail of the fish are naturally represented, but in the centre is an angular compartment with flowers, patches of diaper, and a Japanese inscription. Mark, in black, over the glaze, *Zôshun tei Sampo sei*, "Made by Sampo at the Zoshun Hall." L. 13 in. [Pl. X. 120.] 551.

PAIR OF SAKI BOTTLES, of rounded quadrangular form, with very small necks. Japanese porcelain, painted in colours with gilding; on the lower part stormy waves painted in blue; above a series of tassel ornaments; two borders round necks which have a red design. Modern. H. 5¼ in. 552.

VASE. Japanese porcelain; it is in the form of a bag, painted blue, and tied round the neck with a red cord; within the mouth various symbols in gold; on the lower part the waves of the sea, over which are birds flying, all in relief; the vase rests on three little figures of boys painted in colours. Modern. H. 9 in., diam. 10¼ in. 553.

SAUCER DISH. Japanese porcelain, painted in colours; in the centre a branch of peony twisted into a circle; border of fan-shaped medallions on a red ground, enclosing flowers; outside

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running scroll in blue; gilt edge. Mark of the Chinese period Ching-hwa, 1465–1488. Diam. 12 in. [Pl. I. 6.] 554.

Exhibited in the London Exhibition of 1862 by Sir Rutherford Alcock as modern Japanese.

PAIR OF SALT CELLARS, with hemispherical bases, narrow circular tops, and three small feet. Japanese porcelain, painted in colours; in the bowl a branch of flowers; on the base eight arched compartments enclosing flowers. H. 2¾ in., diam. 3½ in. 555.

CUP AND SAUCER. Japanese porcelain; large blue flowers, with symbols interspersed in red and gold. Diam. 2½ in., 4 in. 556.

CUP AND SAUCER. Japanese porcelain, painted in colours, with gilding; inside the cup, and in the centre of the saucer, a cruciform design of leaves, issuing from a chrysanthemum flower; outside the cup, and on the border of the saucer, a band of trellis pattern, in gold, filled in with green, interrupted in two places; in one by a group of two female figures, in the other by a tuft of plants; gilt edges. Probably old Hizen porcelain. Diam. 2½ in., 4½ in. 557.

See a cup in Jacquemart and Le Blant, Plate iv, Fig. 1, where it is described as Chinese.

CUP AND SAUCER. Japanese porcelain, painted in blue and red, with gilding; in the centre of each a basket of flowers; round both a landscape on a black ground; narrow borders with gold leaves; on bottom of cup a flower in red. Diam. 2¾ in., 4¾ in. 558.

CUP AND SAUCER. Japanese porcelain; it is slightly ribbed in spiral bands, alternately ornamented with a white scroll on a blue ground, and a red scroll on a white ground. Diam. 2¾ in., 4¼ in. 559.

This pattern was frequently copied at Worcester.

TWO CUPS. Japanese porcelain, painted in colours, with gilding; on each of them three storks flying, and clouds. Mark, in Japanese, *Dai Nippon Eiraku tsukuru*, "Made by Ei-raku of Great Japan." Diam. 3 in. [Pl. X. 118.] 560.

CUP. Japanese porcelain, painted in black and red, with gilding; inside a water lily; outside flowering branches. Mark, in Japanese, *Dai Nippon Kutani tsukuru*, "Made at Kutani in Great Japan." Diam. 3. in. [Pl. X. 117.] 561.

PAIR OF CUPS. Japanese porcelain, painted in panels of red with gilt details; inside a fret border; mark, in red, *Kutani*. Made at Kutani in the province of Kaga. H. 1¾ in. diam. 2½ in. [Pl. XI. 138.] 562,

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PAIR OF SHALLOW BOWLS. Japanese porcelain, painted in colours, with gilding; inside a branch of a flowering plant on a ground with gold lines, and a red border, with gilt scrolls; outside large flowers on a green ground diapered with black scrolls. Mark, in red, *Kutani*. Made at Kutani in the province of Kaga. Diam. 6 in. [Pl. XI. 138.] 563.

BOWL. Japanese porcelain, painted in red, with gilding; in the centre a panel in which is a seated female with long hair; apparently one of the supernatural beings called by the Japanese *Sho-jo*. Borders of flowers and gold scrolls on a red ground; outside two panels, one with an old man and boy reading, the other enclosing a landscape; various diapers between them. Mark, in gold, on a square red panel, *Kutani*. Made at Kutani. in the province of Kaga. H. 2 in., diam. 7 in. [Pl. XI. 138.] 564.

CLASS VIII.—JAPANESE POTTERY.

However much the Japanese may excel in porcelain, it is in their pottery that they show the most remarkable success. In this section unfortunately the collection now exhibited is very imperfect.

The princes of Satsuma have founded a manufactory from which have issued some very remarkable products, much esteemed by collectors; the paste is of a pale yellowish tint, not unlike Wedgwood's Queen's ware in colour, and is slightly crackled; over this are thrown sprays of plants, with rich diapered borders, the effect of which is enhanced by the delicacy of the colours and the richness of the gilding. This ware is probably not very ancient. Mr. A. B. Mitford has informed me that he does not remember seeing any specimens more than 50 years old, and that the oldest were undecorated.

Another beautiful ware is that made near Kiôto, in which the colours are much stronger, and the paste of a darker tint. Some of the specimens seem to be of considerable antiquity.

At Kutani (the Nine Valleys), in the province of Kaga, is made another fine ware, some of which appears to be porcelain. The most characteristic products of this factory are bowls and dishes decorated only in red with gilding.

Another peculiar fabric has produced very thin tea-pots of a grey stoneware, showing the marks of the workman's hands. Mr. Mitford has furnished me with the following note respecting them:—"For some 30 years past a man named Banko Insetzu, of Kuana, in the province of Isé, has been famous for producing a curious kind of pottery, which, being finished off with the finger and thumb before being

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subjected to the fire, shows the lines of the skin of the hand upon its surface. No tea-pots equal those of Banko for producing a delicate infusion of tea, and all lovers of tea patronise them; they are fragile to a degree, the paste being as thin as a wafer." It is probably from this manufactory that have issued dishes of grey stoneware, with brilliant enamelled flowers.

The illustrations to Messrs. Audsley and Bowes's Keramic Art of Japan have reproduced some very remarkable specimens of Japanese pottery.

INCENSE BURNER, in the form of the figure of a man. Yellow glazed Japanese pottery. The figure is cleverly modelled, and hollow, dividing in two at the waist. His arms are behind him, his head slightly raised, and he appears to be watching the smoke which curls out of his open mouth when the incense is burning. Probably made at Kiôto. Inside is engraved a Japanese inscription, signifying "Katsumasa made this." H. 11½ in. 564*a*.

SAUCER DISH. Japanese pottery, enamelled in colours, with gilding, on a pale yellow ground; two cocks, a curtain, and brightly coloured flowers; back coloured green with black scrolls. Mark, in black, *Kutani*. Made at Kutani in the province of Kaga. Diam. 14¾ in. [Pl. XI. 138.] 565.

BOWL. Light-brown Japanese stoneware, coated with a grey glaze, and painted with colours and gilding; groups of archaic figures drinking, man on horseback, &c., in vivid colours; the rim of the foot has a nick cut in it before glazing. Mark impressed, a Japanese character, illegible. H. 3¼ in., diam. 4½ in. 566.

WIDE-MOUTHED POT. Yellow glazed Japanese pottery, painted in colours with gilding; on the body detached hexagons and sprigs; above two borders, one of them a pattern in lozenges, red and gold, the other half quatrefoils. Made in the province of Satsuma. H. 3 in., diam. 2¾ in. 567.

SQUAT BOTTLE, cream coloured Japanese ware, painted in colours, with gilding; four tortoises following one another. Made in the province of Satsuma. H. 2 in. 568.

TEA POT. Japanese pottery, of very thin grey ware, semi-transparent; rough surface showing the marks of the finger and thumb; on the lid a badger beating his belly; on the side an inscription in Japanese, signifying that it was made by the Japanese potter, Yensozeno. H. 3 in. 569.

TEA POT. Japanese pottery, translucid, white and brown; open-work gallery round the upper part; on the cover a bird perched on a hoop. Two stamped marks, *Banko* and *Nippon Yu-yen*. H. 3¼ in. [Pl. XI. 136.] 569*a*.

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SAUCER DISH. Japanese pottery, of grey coloured ware, with a group of flowering plants enamelled in relief. Diam. 15 in. 570.

JAR AND COVER. Brown Japanese pottery, roughly made, with irregular splashes of grey and brown glaze, slightly crackled. Two stamped marks in Japanese, one of them *Kakitsubata*, a nickname for a kind of tea, showing the use to which the jar was applied, the other *Bi-koku-san*, "Production of the district of Bi." H. 8¾ in. 571.

Similar pottery is made at Inuyama, a town in the province of Owari.

CLASS IX.—SIAMESE PORCELAIN.

M. Jacquemart, in the two works cited in our Preface, as well as in a more recent work, "Les Merveilles de la Céramique," has tried to establish the existence of Indian or Hindoo porcelain. Chardin, writing in 1650, states that no faïence was made in India; "that which is employed there is all carried either from Persia, China, or Japan." This is confirmed by the numerous fragments discovered in the ruins of Bijapur, destroyed in 1689, which appear to be chiefly the siliceous wares of Persia, or Chinese porcelain. Some of the fragments bear Chinese inscriptions and dates, others Arabic inscriptions, evidently copied by persons ignorant of the language. There is nothing which can be considered Hindoo but the coarse common pottery.

It might of course be argued that a porcelain manufactory was established at a later date, but if so nothing is known of it by those who have made India their study. It was only about 1864 that an unimportant fabric was started, which has produced common porcelain of no great merit and of European designs.

M. Jacquemart founds his opinion of the existence of an Indian manufactory of porcelain on copies from Indian drawings similar to those exhibited under Nos. 622, 623, which are unquestionably of Chinese origin; on plates with inscriptions like Nos. 619, 620, 621, which betray in their inaccuracy the hand of a copyist unacquainted with the language he was writing, so much so that the inscription on one of them (evidently Indian titles) cannot be deciphered.

By a strange confusion of geographical notions he mixes up Hindostan with Siam, Cochin China, &c., inhabited by very different races, with different religions and styles of art. A passage which he quotes from the History of King-te-chin mentions imitations of vases of Tung-Yang, which

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is translated by M. Stanislas Julien as "Indo-Chine;" but this can scarcely be brought forward as an argument that the Hindoos were acquainted with the art of porcelain; and it so happens that Julien's translation is very doubtful, as Tung-Yang signifies Eastern Ocean, the name given by the Chinese to the sea east of Japan, and in Williams' Dictionary it is explained as meaning Japanese.

In the Chinese geographical work "Tung se Yang Kaou" the Tung-Yang is made to include some of the Asiatic Islands and Japan.

Three of the specimens described below have evidently been made at the same place; they exhibit a very peculiar colouring, especially a deep red; the paste is exceedingly dark in colour, so that it has been found necessary to cover as far as possible all the surface with ornament, and in the few parts intended to appear white to cover the paste with white enamel. M. Jacquemart at first described similar specimens as Indian; but he seems subsequently to have considered them to be Siamese, and speaks of similar examples having been brought from that country by a French expedition. Nothing, however, definite seems to be known of the place at which they are made, nor has a curious mark on one of them been explained.

The two remaining specimens may have been made in China for the Siamese market.

BOWL. Siamese porcelain, of a grey paste, painted in colours; the only part of the paste left visible is under the foot; inside a circular medallion, with a quatrefoil design on a red ground, and two narrow borders; outside a broad band with two narrow borders on each side; on the band two medallions, enclosing half lengths of divinities on a red ground; between them animals with female heads, and a flame-like ornament on a black ground. Mark, in dark blue, an unknown character. H. 2¼ in., diam. 4½ in. Probably made at Chan-ta-bun, Siam. [Pl. VI. 78.]

572.

See for similar decoration Jacquemart and Le Blant, Pl. xvii., Fig. II.

DEEP PLATE. Siamese porcelain, very thick, and of coarse paste, painted in colours, with gilding, so as to conceal the original surface. In the centre a toad or frog on a grass green ground, surrounded by a band of bluish green, and another of grass green, beyond is a strip of dull red. Border of ducks and fishes, with water plants on a gilt ground. The back is covered with pale green, and has a red band and blue edge. Diam. 8¾ in.

573.

DEEP PLATE. Siamese porcelain, very thick, and of coarse paste, painted in colours, with gilding, so as to conceal the original

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surface. In the centre a black and white hare on a grass green ground, surrounded by a band of bluish green, and another of grass green; beyond a strip of dull red. The border has four hares running, with leaves and foliage, on a gilt ground. The back is covered with pale green, and has a red band and blue edge. Diam. 8¾ in. 574.

The frog or toad and the hare, according to Eastern mythology, inhabit the moon, and marvellous stories are related of them.

BOWL AND COVER. Chinese porcelain, decorated in the Siamese style, enamelled in colours with gilding; inside plain; outside covered with a trellis of green branches, with blue flowers at the intersections, enclosing a formal pattern in gold; within the circular raised ring of the cover is a rose pattern in blue and green; gilt edges. H. 5¼ in., diam. 8¼ in. 575.

SHALLOW BOWL, on foot, with indented edge. Chinese porcelain decorated in the Siamese style, enamelled with colours in relief, and gilding; the pattern a stiff design, with a green ground on the edge, and a red ground on the foot. H. 2¾ in., diam. 6¼ in. 576.

A vase of similar form and decoration is engraved in Jacquemart and Le Blant, Pl. xviii., Fig. 1, where it is described (p. 374) as Indian.

CLASS X.—ORIENTAL PORCELAIN WITH FOREIGN DESIGNS.

It has been thought convenient to make a separate section for all Oriental porcelain showing in its decoration evident proofs of foreign design, without attempting to class them under the heads of Chinese and Japanese, as these specimens do not exhibit such distinctive characteristics of the country in which they were painted as those with native patterns. In separating this class, it has also been thought desirable, where painting has been employed, to go by the painted designs alone, not by the forms. If form had to be the basis of classification it would be difficult to know where to stop; for instance, all dishes and plates with flat edges must have been made for foreign use, as the Chinese do not employ such things, though in many cases the designs on them are purely Chinese; all tea cups with handles, coffee pots, &c. would have to be considered as of European design, so that this section would far outnumber all the rest, and the series would become less instructive.

Oriental porcelain must for many centuries have been finding its way into other countries; but it would require a considerable demand, and no little influence, to induce

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so conservative a nation as the Chinese to abandon or modify their native designs; for though their country has seen many vicissitudes, and been conquered by other races, the native style has been very little modified from without. The Chinese have in fact assimilated their conquerors to themselves.

The earliest specimens modified to a foreign taste would naturally be anything made in China for Japan, or in Japan for China; next the wares furnished to other Asiatic nations or to Egypt, and lastly those made for Europe.

It would appear from Père d'Entrecolles and other sources that, in 1712, Japan was a purchaser of porcelain in China, and he further mentions a little plate painted with a Crucifixion, which, he was informed, had been made to be smuggled into Japan at the close of the 17th century.

With regard to porcelain made for the Asiatic market, there are five specimens in the collection; two of these (619, 620) are saucers with Arabic inscriptions from the Koran, incorrectly written, and resemble a bowl and saucer in the collection of M. Charles Schefer, of Paris, which are inscribed with the name of the provost of merchants at Cairo.

Another dish (621) has evidently been made for the Indian market. Two others (622, 623) are painted from Indian drawings which have been copied with great fidelity and care. Their Chinese origin is, however, betrayed by other portions of the ornaments. As we have already stated, M. Jacquemart has described a similar specimen as Indian porcelain.

From Père d'Entrecolles' letters it is clear that even as early as his time the great manufactory of King-te-chin made specimens with foreign designs, for instance, "the porcelain," he says, "which is transported to Europe is generally made on new models, often of a strange form, and difficult to succeed in making, for the least defect the European [merchants] reject it, and it remains on the hands of the workmen, who cannot sell it to the Chinese because it is not according to their taste." He afterwards speaks of the models as having been sent from Europe. In his letter of 1722 he mentions that there had just been made large vases of three feet high and more, without the covers, which rose in shape of a pyramid to the height of another foot. These pieces had been ordered by the merchants of Canton, who did business with Europeans, and had taken a great deal of trouble to make, as out of eighty only eight had succeeded.

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In the History of King-te-chin there are numerous notices of porcelain made in the European taste, and of vases painted with enamels in the European style, landscapes, figures, flowers, animals, &c. "of most delicate execution and marvellous perfection."

It is evident, therefore, that in China porcelain was made for exportation from designs furnished by Europeans, and if this was the case at King-te-chin, we should naturally find that the factory at Shaou-king Foo to the west of Canton must have made still more. Abbé Raynal, in 1774, mentions this factory, and states that the porcelain known in France under the name of "porcelaine des Indes" was made there.

It is probably, therefore, from these two factories, and especially from the latter, that proceeded the numerous services for dinner and tea, differing altogether from the appliances of the same kind used in China. Many of these services have on them the armorial bearings of the persons for whom they were made. Even royalty patronized Chinese porcelain; portions of services made for Frederic the Great, and the royal families of Denmark and France are in the collection. There seems also to have been a large service made for the Palace of the Swedish Kings at Gripsholm, the name of which is inscribed on the various pieces. The arms of families of rank are often found, and naturally those of wealthy merchants both in England and abroad. There is such a similarity of style in the arrangement of the decoration of much of this armorial china that there must have been some agent, either in England or at Canton, who supplied the designs and superintended their execution.

M. Jacquemart has ascribed to Japan, what Abbé Raynal calls "porcelaine des Indes," our "India china," as well as the armorial specimens; but he has come to this conclusion on the most slender grounds; he argues that the Dutch India Company was the only important company which could have caused such a name to be given to its imports, and that that company traded with Japan. He has, however, quite overlooked the very important India companies of England, Sweden, and Denmark, which had a large trade with China, and that even the Dutch carried on a very considerable commerce with that country, using Batavia as their depôt. In the elaborate sale catalogue of the collection of M. Angrand de Fonpertuis, prepared by Gersaint of Paris in 1747, the Chinese and Japanese are generally spoken of as "Indiens." Moreover, the porcelain

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with armorial bearings is probably far more common in England than in Holland, and our country had no direct communication with Japan. There are also many specimens which can be traced to families connected with China, or which are known to have been made to order in that country.

While, however, the "India china" has on one hand been attributed to Japan, it has on the other, and by a still more singular hallucination, been ascribed to Lowestoft in England.

There can be no doubt that there was a considerable manufactory of porcelain at Lowestoft, but this was of the usual English soft paste. The evidence of hard paste having been made there is of the most slender kind; chiefly the indistinct recollection of persons not acquainted with the difference between hard and soft paste. It is possible that a few specimens of white Oriental porcelain may have been decorated at Lowestoft, but it is not very probable, as most of the services of such porcelain with European decorations seem to belong to an earlier date. The supporters of the Lowestoft theory (which is now, however, nearly exploded), must have been embarrassed by the enormous number of specimens that exist, and by the occasional occurrence of dated examples too old for the so-called invention of hard paste at Lowestoft, such for instance as the Punch Bowl (No. 625*b*.), dated 1769, eight years earlier than the supposed time of the invention. Why, moreover, should English painters, in executing European designs, give in the minor details those Chinese touches which at once reveal the Oriental artists. Had the subjects been Chinese such a proceeding would be natural.

The result has been that a class of Oriental porcelain formerly little cared for, and possessing no great merit, has been elevated in popular esteem, but it is to be hoped that in time it may find its level.

Section A.—White.

Pair of Vases and Covers. Chinese porcelain, with ornaments moulded in relief; plain white; made from an European design; the lower part of the body with leaves; the covers with flutes and running pattern; perforated edge to the body; on both body and cover two masks as handles; square bases. H. 9½ in. 577.

Seated Figure. White Chinese porcelain; a man in foreign costume, probably an European, with long hair, round hat, long coat, gaiters, left leg raised on seat; by his right leg a monkey; on the seat a bird and tree in low relief. H. 12¾ in. 578.

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GROUP. Ivory white Chinese porcelain; two men in European costumes, with three cornered hats; one standing, the other seated on the ground. H. 2⅜ in. 579.

GROUP OF FOUR FIGURES. Ivory white Chinese porcelain; an European gentleman and lady seated; cups in their hands, at their sides a boy and girl standing; in front, a flower pot, a dog, and a monkey with its young. H. 6 in. 579*a*.

SECTION B.—PAINTED IN BLUE.

PLATE. Chinese porcelain, painted in blue; siege of a town, said to be Rotterdam, after an European design; border of quatrefoil diaper, interrupted by four medallions enclosing flowers. Mark of the period Ching-hwa, 1465–1488. Diam. 8 in. [Pl. I. 6.] 580.

PAIR OF TALL CUPS AND SAUCERS. Oriental porcelain, painted in blue, with a Dutch design known in Holland as the *Koekoek in het Huisje* (the cuckoo in the house); a small building on a platform with trees and plants; two birds above. Inside the cups, flowers and four fishes; wreath borders. Marks on cups the shell symbol with, in one case, the number of the Dresden Collection; on one of the saucers a bird with the number of the same collection; on the other a scroll. Diam. 3 in. [Pl. VII. 80., IX. 105, 109.] 581.

TALL CUP WITH COVER. Oriental porcelain, painted in blue; on the cover a medallion representing an European king and queen seated; around it ten compartments, in which alternately are a kneeling figure and a plant; on the cup is a large panel with the same king and queen, and eight smaller panels with kneeling figures and plants; around the edge the following inscription, L'EMPIRE DE LA VERTU EST ETABLI JUSQ'AU BOUT DE L'UNERS. (Univers.) Mark, a square. H. 3½ in., diam. 3½ in. [Pl. V. 66.] 582.

CUP AND SAUCER. Oriental porcelain, painted in blue; in the bottom of each a medallion with flowers; around each a copy of an European design; the sea with a fortress, ship, rock, and syren rising from the waves, above, a label inscribed, GARDES VOUS DE LA SYRENE. Mark, a square. Diam. 3½ in., 5½ in. [Pl. V. 66.] 583.

CUP. Oriental porcelain, painted in blue; on each side a rudely drawn crucifix, from the ground under which proceed scrolls; borders of trefoils and of floral scrolls. H. 2¾ in. 584.

SAUCER. Chinese porcelain, painted in blue; a woman with three children, probably taken from an European design of Charity; on each side is a flowering plant with birds and butterflies. Mark, a five leaved flower. Diam. 5½ in. [Pl. IX. 104.] 584*a*.

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PAIR OF CUPS AND SAUCERS. Chinese porcelain, painted in blue; probably from European designs; storks swallowing fishes; above them wreaths; blue border; inside the cup a flower with stiff leaves slightly engraved in the paste; pale brown edges. Diam. 3½ in., 5¼ in. 585.

TWO OCTAGONAL SOUP PLATES. Chinese porcelain, painted in blue from European designs; a tree, shepherdess, and sheep; inner border of quatrefoil pattern; outer border of flowers and butterflies. Diam. 8¾ in. 586.

OCTAGONAL PLATE. Chinese porcelain, painted in blue. Chinese design, with a quail and a grasshopper on rocks with plants; border of flowers and symbols united by scrolls; in one part the border is interrupted to make room for a shield of arms, viz., quarterly, 1 and 4, a raven; 2 and 3, on a mount an eagle close looking at the sun in its glory; a mullet for difference, *Laroche;* on an inescutcheon a chevron between three coronels of spears, *Yeamans*. Crest, a raven. Diam. 9 in. 586*a*.

James Laroche, of Over, in Almondsbury, co. Gloucester, born in 1734, and M.P. for Bodmin, was third son of John Laroche. He married in 1764 Elizabeth Rachel Anne, daughter and heir of William Yeamans, of Antigua, and was created a baronet 17th August 1776. The service of which this plate formed part must have been ordered after his marriage in 1764, and before he became a baronet in 1776, as the distinctive mark of a baronet is absent.

DISH. Japanese porcelain, painted in blue with three Chinamen seated, splitting rods; in the background a building; the border of strange scrolls and shells, evidently modifications of an European design; on the back the figure 4. Diam. 11 in. [Pl. XI. 137.] 587.

Other specimens, apparently portions of the same service are known, with various Arabic numerals at the back, the same numeral being repeated where the design is identical. This proves that the numeral is not a mark, but no doubt the European number on different drawings representing Chinese occupations, furnished by the Dutch to the Japanese porcelain manufacturers.

SAUCER with indented brown edge. Japanese porcelain, painted in blue. A landscape, with three figures in long dresses, apparently foreign costumes; one of them leads a buffalo. Mark, *Ka*, "Felicity." Diam. 5¾ in. [Pl. XI. 134.] 587*a*.

SECTION C.—PAINTED IN COLOURS.

VASE-SHAPED CISTERN and cover, with hole for a tap in front. Chinese porcelain, enamelled in pale colours with gilding; on the front and back is a panel enclosing a seated figure of a Chinaman, from an European design, in one case smoking, in the other drinking from a saucer; these panels are enclosed in a double white framework with pink diaper between the two portions; at the base is a broad band of purple diaper with garlands of flowers; on the upper part a purple band with white scallop shells; the rest of the vase is covered with a black lozenge diaper on a pale green ground; on the cover is a panel of black with gold ornaments edged with lilac and white, on a similar ground to the vase. H. 29 in. 588.

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CUP AND SAUCER. Chinese eggshell porcelain. On each is a shell-like ornament of European design, painted in lilac, relieved by a yellow ground with black lozenge diaper, borders of pendants in lilac. Diam. 2¾ in., 4½ in. 588*a*.

Compare Jacquemart and Le Blant, Pl. xi., where, however, this kind of porcelain is termed "Porcelaine impériale japonaise."

TWO PLATES. Chinese porcelain, painted in colours. European designs of a fine style; in the centre an iris and pink lily with two caterpillars and a butterfly; inner border of gold arabesques on a blue ground; outer border intersecting framework ornamented with acanthus leaves and gilt flowers. Diam. 9 in. 589.

See for the same pattern Jacquemart and Le Blant, Plate xi., Fig. 3, where it is called Japanese.

SAUCER DISH. Chinese porcelain, chiefly painted in brown and red with gilding; an European gentleman and lady in the costume of the 17th century with a dog, in a Chinese landscape. Narrow border of diaper work, interrupted by four panels enclosing flowers. Diam. 7½ in. 590.

PAIR OF PLATES. Chinese porcelain, pencilled in black with pink flesh tints. An archway enclosing an allegorical design emblematical of a marriage; Juno receiving the young couple, &c.; in front Neptune and tritons. On the arch is inscribed SEMPER AMOR PRO TE FIRMISSIMVS ATQVE FIDELIS; over the pillars two foreign coats of arms. Gilt border in lace work. Diam. 9 in. 591.

PLATE. Chinese porcelain, pencilled in black with occasional touches of gilding; the central design consists of a medallion of Martin Luther, indicated by the inscription DR. M. L.; above a bird; on each side cherubs, while below is a larger medallion on which is represented Christ and the twelve apostles; arabesque border enclosing six panels, in which are repetitions of two designs, viz., a boar hunt, and a stag hunt. Diam. 9 in. 592.

CUP AND SAUCER. Chinese eggshell porcelain, pencilled in black with gilding; the design is from an European engraving; on them is a medallion enclosing a portrait of Voetius in imitation of engraving, with the arms of Utrecht, and his name; border of lace pattern in gold. Gilbert Voetius of Utrecht was a celebrated theologian, born 1593; died 1680. Diam. 2¾ in., 4½ in. 593.

SAUCER. Chinese porcelain, with panelled designs in black, heightened with gold, from an European design. In the centre an ornamental cartouche enclosing two monograms in gold. On the framework L.S. in gold (upside down) no doubt the original artist's initials; border of framework with peacocks. Diam. 5½ in. 594.

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CUP AND SAUCER. Chinese eggshell porcelain, pencilled in black; on each of them half lengths of a gentleman and lady in European costume; on the cup the figures are in separate medallions, on the saucer they are united in one; the rest of the surface ornamented by scrolls and flowers, pencilled in black on a gold ground. Diam. 3 in., $4\frac{3}{4}$ in. 595.

CUP. Chinese eggshell porcelain, pencilled in black; half-lengths of a gentleman and lady in European costume; at the back is inscribed GESONTHEID JUFFROUWE, A° 1733. (Your health, young lady!); inside a scroll border in gold and red. Diam. $2\frac{3}{4}$ in. 596.

PLATE. Chinese porcelain, painted in red and gold, from European designs; in the centre the Baptism of our Lord, on the border two angels supporting a basket, and two others holding up a label inscribed, *Mat.* 3. 16. Diam. $10\frac{3}{4}$ in. 597.

PAIR OF SAUCER DISHES. Chinese porcelain, painted in colours, with gilding; a marine view from an European design, representing a Dutch vessel with the arms of Zealand on the poop, and the date 1700; the Dutch flag, and another flag with a castle; in front a boat with a Dutch flag; and in the distance two other ships; border of green and red; brown edge. D. $8\frac{1}{2}$ in. 597*a*.

PLATE. Chinese porcelain, painted in colours with gilding; in the centre a large Dutch ship; on the upper part of the border two branches forming a medallion inscribed: CHRIST SCHOONEMAN OPPR STUERMAN OP T'SCHIP VRYBURG: TER: REEDE WANPHO IN CHINA INT IAAR: 1756. (Christopher Schooneman, chief mate of the ship Vryburg, in the roads off Wampu, in China, in the year 1756). Inner border of trefoil pattern; outer one a scroll in lake. Diam. 9 in. 598.

This date is not clearly written and may be 1736.

PLATE. Chinese porcelain, painted in colours with gilding; view of Table Mountain, Cape of Good Hope, with the Dutch flag flying on two eminences; in front three large Dutch ships, and smaller vessels; inner border of gold scrolls, and outer border of lace pattern in gold. Diam. 9 in. 599.

PLATE. Chinese porcelain, painted in colours with gilding; an European subject, a gentleman and lady fishing; in the background a building; on the upper part of the border two oval shields with monograms supported by cupids; above a coronet; border of trefoil pattern in gold. Diam. 9 in. 600.

PLATE. Chinese porcelain, delicately painted in colours and white enamel, with gilding; a plant with pink flowers growing out of a rock, two birds, and a butterfly; narrow inner border pencilled in black and gold; the border has an elegant floral pattern in white enamel, interrupted by three medallions painted in colours from European designs; 1. a tree, two dogs,

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sheep, and a shepherd's crook; 2. water and waterfowl, and a dog leaping out of rushes; 3. an altar with flowers, two doves, bow and arrows of cupid, wreaths, &c. Gilt edge. Diam. 9 in. 601.

CUP AND SAUCER. Chinese porcelain, painted in colours, from an European design; five nymphs seated in a landscape, with flowers in their hands. Diam. 3 in., $4\frac{5}{8}$ in. 602.

SAUCER. Chinese porcelain, painted in black with flesh tints, from an European design; five nymphs seated; border of frame work. Diam. $4\frac{3}{4}$ in. 603.

This is evidently taken from the same design as the last.

CYLINDRICAL JAR, narrowing at the mouth. Chinese porcelain, painted in colours. from an European design; two headed eagle with crown, holding sword or sceptre, on its breast an unintelligible medallion; on each side branches of red roses. H. 7 in., diam. 4 in. 604.

SAUCER DISH. Japanese porcelain, painted in colours with gilding, partly from an European design. In the centre a coat of arms under coronet, ermine on a canton gu., a star of six points or; (Basset?) traces of an ermine mantle; border of oriental diaper work, interrupted by six medallions enclosing landscapes; outer border of drapery. Five spur-marks. Diam. $8\frac{1}{2}$ in. 605.

PLATE, with wavy edge. Chinese porcelain, painted in colours, relieved by gold and silver; arms with numerous quarterings of Frederick the Great, King of Prussia, surmounted by a helmet and crown, and surrounded with the collar of the order of the Black Eagle; supporters, two wild men, one bearing the banner of the King, the other the banner of Brandenburg; the whole relieved by a royal mantle surmounted by a crown, above which is a two-tailed banner, and on the edge of the plate the black eagle as crest; the supporters stand on a gilt pedestal on which is the motto "*Gott mit uns*"; border a key pattern in gold and brown. Diam. $9\frac{1}{4}$ in. 606.

PLATE, with wavy edge. Chinese porcelain, enamelled in blue, touched with red; in the centre a foreign coat of arms, viz. 1 and 4, a goat climbing towards a tree; on a canton nine lozenges; 2 and 3, two bars embattled, counter-embattled; on a canton two tortoises (?); an inescutcheon, paly on a chief three saltires; crest, a swan issuing from a coronet; a single supporter, a griffin; a cruciform ornament in red proceeds from the central medallion, and flowers are interspersed without reference to the design; border of stiff floral pattern; gilt edge. Diam. 9 in. 607.

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LONG OCTAGONAL SALTCELLAR, solid make. Chinese porcelain, painted in colours; inside the bowl the royal arms of France, with knots enclosing the escallop shell of St. Michael: outside, painted borders. Diam. 3 in. by $2\frac{1}{2}$ in. 608.

CUP AND SAUCER, and thick coffee-cup with handle. Chinese eggshell porcelain, enamelled in colours; on the cups are four panels, two of which enclose a foreign coat of arms, viz., arg. 10 torteaux; crest a dog proper, collared or, holding a rose in the mouth; on the two other panels are branches of flowers; between them an octagon diaper in pink; on the saucer is the same coat of arms within an irregular edging of a wicker pattern in gold; border of octagon pattern in pink, interrupted by three medallions enclosing branches of fruit and flowers; narrow outer borders of quatrefoil diaper in pale blue. Diam. of cups, $2\frac{3}{4}$ in., $2\frac{1}{4}$ in.; saucer, $4\frac{1}{2}$ in. 609.

CUP WITH HANDLE, AND SAUCER. Chinese porcelain, painted in colours with gilding, from European designs; on each a branch with a hat, music, and a horn; above a vine branch with grapes; below two pendent coats of arms; 1, per fess arg. and or, a fess az. between four fishes naiant in pale and a rose gu.; 2, quarterly 1 and 4 az., two stars and a crescent arg., 2 and 3 vert, three red flowers with green leaves; between them hangs an olive festoon; beyond detached flowers and fruit; gilt and red border. Diam. $2\frac{3}{4}$ in., $4\frac{3}{4}$ in. 610.

BASIN. Chinese porcelain, painted in colours with gilding; on one side the arms of Amsterdam; on the other a quarterly coat with helmet mantlings and crest, an eagle; between them scrolls and flowers with singular device; border of scrolls, interrupted by long panels enclosing landscapes in brown and gold. H. 3 in., diam. $5\frac{3}{4}$ in. 611.

DEEP OCTAGONAL PLATE. Chinese porcelain; in the centre is a gilt wreath enclosing a representation of the equestrian statue of Frederick V. at Copenhagen; the border is ornamented with the inscription IULIANA MARIA on a gilt ground, with the royal arms of Denmark (quartering Norway and Sweden) below; the border consists of alternate branches of laurel and Greek frets. Diam. 10 in. 612.

Juliana of Brunswick Wolfenbuttel mar. Fred. V., King of Denmark in 1755, and survived him; he died in 1766.

CYLINDRICAL MUG, with moulded handle. Chinese porcelain; on the body is the view of a bay with buildings and a flagstaff; in the bay two ships and a number of boats all painted in reddish brown; below is inscribed in black *Utsigt af hamnen Gnalong belägen pä ön Hajnan aftagen dä Skep^t. Gustaf Adolph därstädes gorde of werügande resa. fr. d.* 8 *Decemb.* 1784 *til d.* 21 *Apr^l.* 1785; (View of the harbour of Gnalong situate in the Island of Hai-nan, taken when the ship Gustaf Adolph was there

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lying, having made its voyage from the 8th December 1784 till the 21st April 1785); rich border of scalework in brown and gold. H. 4 in. 613.

The island of Hai-nan is off the coast of Canton.

SAUCER. Chinese porcelain, painted in colours; a view of the Boompjes, Rotterdam, with boats in front. Diam. 6 in. 614.

SNUFF BOTTLE. Chinese porcelain, with an openwork foot, and two squirrels with vine branches on the upper part; painted in colours with gilding; three figures, in half-length, of European design. H. 1¾ in. 615.

PLATE. Chinese porcelain, painted in colours from European designs; in the centre detached flowers and a butterfly; narrow border with gold stars on a blue ground. Diam. 7½ in. 616.

Made for the English market.

TEAPOT TRAY OF SIX-FOIL SHAPE. Chinese porcelain, painted in colours with gilding; an English ship with three masts; border of lilac drapery in festoons, suspended from rings to which flowers are attached. Diam. 5 in. 617.

SAUCER. Chinese porcelain, painted in colours; an English three-masted ship; border of festoons of flowers with four patches of scalework. Diam. 5½ in. 618.

SAUCER DISH. Chinese porcelain; in the centre a magic square of 16 compartments containing numbers, all making the same total, and four Arabic inscriptions, signifying "There is no hero but Ali; no sword but Zulfakar," [the name of Ali's sword], around which are nine concentric circles, containing alternately Arabic inscriptions in gold from the Koran and stiff blue scrolls. Diam. 8 in. 619.

Made for the Mahomedan market. The Arabic inscriptions are very incorrectly written, evidently by a person unacquainted with the language.

SAUCER DISH. Chinese porcelain; with two lines of Arabic inscription in the centre, signifying "There is no God but God; Mohammad is his Prophet," around which are nine concentric circles containing alternately an Arabic inscription from the Koran, and a stiff scroll, all executed in gold touched up with red. Diam. 8 in. 620.

Made for the Mahomedan market. The Arabic inscriptions are very incorrectly written, evidently by a person unacquainted with the language.

QUADRANGULAR DISH. Chinese porcelain, painted in colours with gilding, in the Indian style. In the centre a circle enclosing a square with an Arabic inscription in gold, incorrectly written, but apparently the name of an Indian potentate; in the corners rose sprigs; borders of narrow panels enclosing a stiff leaf; blue edges with white enamel spots. W. 10½ in. 621.

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OBLONG TOBACCO BOX, with truncated angles. Chinese porcelain painted in colours with gilding. On the lid a copy of an Indian painting representing a Nautch girl dancing before a man of rank, standing and holding a sword and flower; this is represented on a terrace with balustrade, beyond which are, flowering plants. Inside the lid is an oval medallion with an European design; a poet seated in a library between Apollo with a harp and laurel wreath, and Justice with scales; through an open arch is seen Pegasus flying; on the sides and bottom are scrolls in black, red, and gold. H. 1¼ in., L. 6½ in. 622.

DOUBLE QUADRANGULAR BOX, with a horizontal division and two lids. Chinese porcelain, painted in colours with gilding; on the sides scattered branches and sprigs of flowers of an European design; on one of the lids is represented on the outside an Indian design, with a man of rank seated, and an attendant behind him holding a fan; white arches in the background; while inside is an European design, a female holding a cornucopia and a hat; distant view of the sea with ships. On the other lid is, outside, an European design, pencilled in black with flesh tints and gilding, a seated female with book, and mask at her feet, holding a flame at which Cupid is kindling a torch; inside, an Indian design, a man of rank seated on a throne with a state umbrella behind him, and smoking a hookah; in the distance a balustrade and growing plants. H. 2½ in., L. 3 in. 623.

An Indian design very similar to the first of those described is engraved in Jacquemart and Le Blant, Pl. xvii., Fig. 3, where it is called *Indian* porcelain.

PLATE, with a wavy moulded edge, imitated from silver. Chinese porcelain; in the centre is an Indian on an elephant, copied from an Indian drawing, enclosed in a circle of blue, pink, and gold scrolls; the border is divided into six compartments; in each of which is painted a Chinese figure between two bunches of flowers. Diam. 9 in. 624.

Given to the present owner by Miss Doran, for whose father it was made in China, and sent home in his own ship to Liverpool.

TWO-HANDLED CUP AND COVER on tall foot. Chinese porcelain, with a mottled surface like an orange peel, made from European designs both as to form and decoration; on each side a Roman tripod, from which flames are issuing, painted in brown and gold; the rest of the decoration consists of small wreaths painted in colours, and moulded bands, coloured red or purple, and touched up with gilding. H. 14½ in. 624*a*.

PUNCH BOWL. Chinese porcelain, painted in colours with gilding; on each side are a pair of medallions exactly similar, each forming a satirical coat of arms. No. 1, Bust of John Wilkes; crest, a lion passant; supporters, Lord Camden and

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Lord Temple; motto, ALWAYS READY IN A GOOD CAUSE; above is inscribed, WILKES AND LIBERTY. No. 2, Bust of Lord Mansfield, with a hydra below; crest, a viper; supporters, George III. and the Devil; motto, JUSTICE SANS PITIE. H. 4½ in., diam. 10¼ in. 625.

The date of this bowl must be about 1770.

PUNCH BOWL. Chinese porcelain, painted in colours with gilding; within a bunch of flowers and a strawberry leaf border; outside two large panels with fox hunting scenes from European prints; between them framework enclosing bunches of flowers, and small Chinese landscapes in red. Diam. 13½ in. 625*a*.

PUNCH BOWL. Chinese porcelain, painted in colours with gilding, from European designs. Inside is a cornstack, which is being raised by four harvestmen; a man and a woman looking on; an irregular border of diaper work in lilac, edged with scrolls, butterflies, flowers, &c., from which are suspended festoons in gold. Outside two large scenes representing harvesting; between which are smaller panels; one containing the harvest feast with the date 1769; the other inscribed *W. E. S.*, Warren Lodge, 1769; these smaller medallions are surrounded with diaper work in red and gold. H. 6½ in., diam. 15½ in. 625*b*.

PAIR OF SAUCER-SHAPED DISHES. Chinese porcelain, painted in colours with gilding; in the centre a large coat of arms. Quarterly 1 and 4, gu. two chevrons erm. between three eagles displayed or, *Parsons;* 2 and 3 az. two chevrons or, between three goats' heads erased arg.; impaling vert, on a chevron or, two cinquefoils gu., *Curley.* Crest, an eagle's leg erased at the thigh or, standing on a leopard's head gu.; this is within a border of floral scroll work in red and gold, interrupted by four medallions enclosing flowers; border, two dragons and two phœnixes in blue; gilt edges. Diam. 15½ in. 626.

SAUCER DISH. Chinese porcelain, painted in colours with gilding; in the centre a coat of arms with helmet, mantlings, &c., viz., checky arg. and az. two chevrons gu. on a canton or, an anchor sa., *Clerke* (granted 1761). Crest, a Moor's head proper, issuing from a naval coronet or; motto, OSE ET ESPERE. Border of festoons of flowers tied up with knots; gilt edge. Diam. 8 in. 627.

DEEP PLATE, with wide border. Chinese porcelain, painted in colours with gilding; in the centre the coat of arms of Campbell placed against the mast of a lymphad or galley, the emblem of Lorn, viz., gyronny of eight or. and sa.; a crescent for difference; crest, a boar's head; motto, FIT VIA VI; on the border six festoons with a flower over each. Diam. 9¾ in. 628.

DEEP PLATE. Chinese porcelain, painted in colours with gilding; in the centre a basket of flowers; border with flowers in white enamel, and a brown and gold edge; at the upper part a shield,

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viz., 1 & 4, sa., a heron arg., *Mathew;* 2 & 4, az. two mullets or., *Barony of Van Lumputt;* impaling arg. three dragons heads erased vert, each holding in its mouth a dexter hand gu., *Byam.* Motto, ÆQVAM SERVARE MENTEM. Diam. 9¼ in. 629.

The arms on this plate are those of Daniel Mathew of Antigua and Felix Hall, Essex, and his wife, Mary, daughter of George Byam, of Antigua, and granddaughter of Edward Byam, governor of the Leeward Islands. The service probably descended through the marriage of the granddaughter and heir of Daniel Mathew with William Thomas Roe; his daughter and heir married Sir Chaloner Ogle, Bart., and was the late possessor of the service of which this formed part.

PLATE. Chinese porcelain, painted in colours with gilding; in the centre coat of arms, viz., gu. a fess dancetty arg. *Papworth* (?), impaling sa., a cinquefoil between eight cross-crosslets or, *Best of Worcestershire*, surmounted by a helmet, and mantlings, label for motto uninscribed; inner border floral scroll work in gold; outer border octagon pattern, pencilled in black, interrupted by four medallions enclosing gold scroll work. Diam. 9 in. 630.

TWO PLATES. Chinese porcelain, painted in colours with gilding; in the centre a coat of arms, viz., 1 and 4, gu. a chevron or, between two mullets of the 2nd, and a crescent arg.; 2 and 3, arg. a lion rampant sa.; supporters, lions ramp. regardant or; over the arms a helmet; on the border a crest, a demi lion ramp. regardant issuing out of a ducal coronet or; narrow scroll border in brown and gold. Diam. 8¾ in. 631.

TWO PLATES. Chinese porcelain, painted in colours with gilding; in the centre a coat of arms, viz., or, a fesse wavy between six cinquefoils gu., a crescent for difference. *Davison;* impaling arg. on a bend between three Cornish choughs as many tigers' heads erased or, *Carr;* on the edge the crest, a dove rising arg. holding in the beak a wheatstalk bladed and eared, and issuing out of a naval crown or; the rest of the edge ornamented with Chinese flowers, &c.; between the edge and the centre a band of diaper in gold on a red ground, interrupted by four medallions enclosing symbols. Diam. 8¾ in. 632.

PLATE. Chinese porcelain, painted in colours with gilding; in the centre two shields accollés, viz., 1, az. on a saltire or between four towers an anchor sa.; 2, arg. three animals passant sa.; on a chief az. three birds arg.; above helmet and mantling; crest a demi eagle displayed; on the border the crest is repeated with two groups of Chinese emblems, a view of a bridge and four small emblems; inner border of a quatrefoil pattern in red and gold, interrupted by four medallions enclosing symbols. Diam. 8¾ in. 633.

CUSTARD CUP AND COVER AND CIRCULAR TRAY. Chinese porcelain, painted in colours with gilding; the handle of cup formed of interlaced bands; the cover surmounted by a fruit; in

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front is a medallion enclosing a coat of arms, viz., erm. a cross raguly gu., and a canton ermines, *Laurence of London*, impaling arg. a chevron between three herons, sa., *Ilbery* (?), crest of Laurence, a saltire raguly entwined with a wreath vert. The tray has similar decoration. H. 3½ in., diam. of tray, 6¼ in. 634.

OVIFORM TEA CADDY AND COVER. Chinese porcelain; on each side is pencilled in black a coat of arms, viz., a cinquefoil between eight cross-crosslets or, impaling three lions ramp.; the whole under a ducal coronet, above which the crest, an ostrich's head issuing from two wings; probably the arms of *Best of Worcestershire;* round the neck and cover a wreath of flowers enamelled in colours. H. 5¼ in. 635.

The ducal coronet should form part of the crest; the error may have arisen from a foreigner being employed to make the design.

CUP AND SAUCER. Chinese porcelain, painted in colours with gilding; in the centre of saucer and on one side of cup a coat of arms, viz., sa. on a chevron between three bucks trippant or, as many mullets of the field; crest, a buck sa. charged with six mullets or, *Robertson* or *Robinson* ? at the side of the shield scroll and flowers; on the other side of the cup a bunch of flowers, trefoil borders in red and gold. Diam. 3 in., 4½ in. 636.

COFFEE CUP AND SAUCER. Chinese porcelain, with moulded edges, within each a border in blue under glaze, consisting of butterflies, flowers, diapers, &c.; on each is painted in colours, with gilding, a coat of arms surrounded with garlands of flowers, viz., arg. a cross fusilly vert, over all a bend compony erm. and az. *Braddyll*; a scutcheon of pretence, arg. on a fesse between three saltires az. an anchor between two lions' heads erased or, *Gale*. Crest, a badger passant or. Diam. 2½ in., 5 in. 637.

Wilson Gale Braddyll, Esquire, of Conishead Priory, co. Lancaster, married the 20th Jan. 1776, Jane daughter and heir of Matthias Gale, Esquire, and died 19th Nov. 1818.

PAIR OF CUPS, COFFEE CUPS AND SAUCERS. Chinese porcelain, painted in colours with gilding, borders of gilt diaper work; on each a coat of arms, viz., az. a lion rampant arg. and a bordure gu., on a chief of the second, three stars of six points of the first, *Inglis*; a scutcheon of pretence, arg. on a pile az. three lions heads erased or, a crescent for difference. Crest, a demi lion rampant holding up a star of six points or. Diam. 3 in., 2½ in., 4¾ in. 638.

COFFEE CUP. Chinese porcelain, painted in colours with gilding; in front a coat of arms, viz. arg., a saltire engrailed between four roses gu. *Napier?* Helmet and crest; a half virgin holding a dagger and pointing to a bell? Supporters, two Highlanders armed with swords. Motto above, "THIS I'LL DEFEND,"

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below "LOCH SLOY;" border a blue band with ornaments below in blue and gold; at the bottom a blue rim, round which is twisted a wreath. H. 2¾ in. 639.

CUP AND SAUCER. Chinese porcelain, painted in colours with gilding; on each a medallion with a green border enclosing a crest, a hind's head erased or, holding in its mouth a branch with pears, *Perry*, below the initials G.L.P.; at each side a sprig of flowers; beyond sprigs of flowers and green borders with gilding. Diam. 3 in., 4¾ in. 640.

From the collection of the Rev. G. A. F Hart, of Arundel, being part of a service made for his ancestor, George Lockyer Perry.

SIX-FOIL TEAPOT TRAY. Chinese porcelain, painted in colours with gilding; in the centre a coat of arms, viz., sa. a chevron between three fleurs-de-lis arg., *Hart*; impaling argent on a bend az. three martlets of the first, *Franklin?* Crest, a hart's head couped argent. At the sides of the shield scroll work and flowers; trefoil border in black and gold. Diam. 5 in. 641.

From the collection of the Rev. G. A. F. Hart, of Arundel, being part of a service made in China for his grandfather.

SIX FOIL TRAY. Chinese porcelain, with an European design; in the centre an oval medallion enclosing the initials W.B.S. in gold, over it as crest, two doves regardant; borders of waved lines. Diam. 5¾ in. 642.

CLASS XI.—ORIENTAL PORCELAIN DECORATED IN EUROPE.

Several of the early European manufacturers of porcelain, in addition to supplying their own wares, seem to have tried their skill in decorating Oriental porcelain. It does not, however, necessarily follow that these were all actually sold at the fabrics, as the painters employed there may have decorated such porcelain for their own benefit. This decoration may also have been added in places where no porcelain fabrics existed; for the vessels being already baked and glazed could be painted in any ordinary enamellers' kiln, and painters could be found in any place where enamelling on metal or painting on pottery or glass were practised.

From the specimens exhibited it seems clear that the Chelsea painters decorated Oriental porcelain. Other specimens seem to be Venetian, others decorated in Saxony, while one cup has evidently been ornamented with transfer printing by Hancock of Worcester. A cup and saucer (No. 655) form part of a service which the late Rev. G. A. F. Hart stated to have been decorated for an ancestor at the Bow works, and the bill for it was in his possession.

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The porcelain thus decorated must have been purposely imported into Europe in the white state, and probably made to order. Mr. Chaffers has expressed doubts about this importation, but specimens are still occasionally to be met with, though the quantity introduced would depend on the requirement of the painters, and not readily reach the ordinary market. Two specimens in this collection (656*a*., 656*b*.) exhibit the ware in its undecorated condition, viz., a white saucer, part of a tea service, and a cup and saucer with a slight blue decoration under the glaze, and with panels prepared for subjects, to be added over the glaze in enamelled colours. Occasionally the white ware bore a Chinese date, as shown by a saucer dated 1723–1736, subsequently decorated by transfer printing and colouring at Bow or Chelsea.

Some of this ware is said by French writers to have been decorated in Holland. Gersaint, the "expert" of Paris, published, in 1747, a detailed catalogue of the collection of M. de Fontpertuis, in which he mentions two square bottles of porcelain painted in colours with figures of men and tigers, and adds that "the figures, animals, and other ornaments on these bottles have been painted in Holland, as is done there, often *mal à propos*, on pieces of fine white porcelain." To this class may belong Nos. 643–645.

At a still later date much Oriental porcelain, principally blue and white, was spoilt by painting it in tawdry colours, with gilding. This detestable process was extensively carried on some years since in London. There are also quite modern forgeries on which coats of arms have been added to old pieces of porcelain painted in colours, where the sparseness of the original decoration left room for such additions. This can be detected by the different conditions of the old and new enamelled colours, the former having been somewhat altered by having been twice through the fire.

BOTTLE. Chinese porcelain, with three fantastic animals painted in liver colour under the glaze; subsequently three men with swords, appearing to cut off the animals' heads, and Chinese trees have been added in colours, probably in Holland or at Meissen in Saxony. Bad imitation of a Chinese mark on bottom. H. 8½ in. 643.

PAIR OF BOTTLES, with narrow necks. Chinese porcelain, painted with three kylins in liver colour under the glaze; subsequently flowers and details in red and gold have been added, probably in Holland or at Meissen in Saxony borders of spikes. H. 6 in. 644.

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TWO SAUCERS. Chinese porcelain, subsequently painted in Europe, in colours, in a Japanese pattern ; a plant with banded hedges, and two birds ; border plants growing out of rocks ; dark brown edges. Bad imitation of a Chinese mark in red. Diam. 6½ in. 645.

SQUARE BASIN, with truncated angles. Chinese porcelain, decorated in Europe. The original Chinese decoration has been slight, painted in blue under the glaze, apparently a plant growing out of a rock. It has received a painted decoration in Europe, probably at Venice ; within a man in black holding a lantern, and a man fishing, four times repeated ; on the outside the same figure in black with a lantern, and a lady with a yellow scarf thrown over her head. These figures are probably well known characters in the Venetian Carnival. H. 3 in., diam. 6 in. 646.

TWO CUPS AND SAUCERS, COFFEE CUP, AND BOWL WITH COVER. White Chinese eggshell porcelain, decorated at Meissen (?) in colours, with gilding ; Chinese subjects in an European style, principally a mandarin and a boy ; borders of gilt lace work. Diam. of cups, 3⅜ in., 2½ in., diam. of saucers 5¼ in., H. of bowl 3½ in., diam. of bowl 4¾ in. 647.

MILK POT AND COVER, with square handle and peach in relief on cover. White Chinese porcelain, decorated in Germany or Holland, with views of buildings and landscapes pencilled in black, and enclosed in medallions with gilt margin. H. 5½ in. 648.

TEA CADDY, TRAY, AND CUP AND SAUCER. Chinese eggshell porcelain, probably decorated at Venice, in colours, with gilding ; pairs of ladies in landscapes, richly coloured, borders of gold lace work of a Dresden style. H. of caddy 5 in., diam. of tray 5 in., diam. of cup 2¾ in., diam. of saucer 4½ in. 649.

SAUCER. White Chinese eggshell porcelain, with the mark in blue under glaze, of the period Yung-ching, 1723–1736. It has been subsequently decorated at Bow or Chelsea, with a landscape and a shepherd and sheep, transfer printed in black, and coloured green ; gilt edge. Diam. 4¼ in. 650.

CUP AND SAUCER. Chinese eggshell porcelain, decorated at Chelsea, with Chinese landscapes outlined in black and coloured green. Diam. 3 in., 4¾ in. 651.

TWO CUPS AND SAUCERS. Chinese eggshell porcelain, decorated at Chelsea (?) ; on the front of the cups a large medallion in gilt framework ; view of a building outlined in black and coloured green ; at the back a small quatrefoil with rock and a stile similarly treated ; on the saucers a medallion similar to that on the cups ; indented gilt edges. Diam. 3 in., 4¾ in. 652.

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PAIR OF CUPS AND SAUCERS. Chinese eggshell porcelain, decorated at Chelsea in colours; landscapes and exotic birds in the Chelsea style; indented gilt edges. Diam. 3 in., 4¾ in. 653.

PORTIONS OF A TEA SERVICE, consisting of a tea-caddy, tray, three tea-cups, three coffee-cups, and four saucers. Chinese eggshell porcelain, decorated at Chelsea in colours; subjects from the history of Harlequin and Columbine; on one of the saucers is an old man and a lady who holds in her hand a letter commencing "My dr."; indented gilt edges. H. of tea-caddy 5¼ in.; diam. of tray 5 in.; diam. of tea-cup 3 in.; diam. of coffee-cup 2⅜ in.; diam. of saucer 4¾ in. 654.

CUP AND SAUCER. Chinese porcelain, decorated at Bow, in colours with gilding; inside cup and in centre of saucer a gold flower; the remainder of both divided into six compartments, consisting alternately of wavy diagonal gold lines with an insect and a bunch of flowers between them; vertical lilac bands, and near the edges wavy ribbon in gold; gilt edges. Diam. 3½ in., 5½ in. 655.

Part of a service which belonged to the late Rev. G. A. F. Hart, of Arundel, for whose ancestor it was decorated at Bow, as appeared from an account in his possession.

COFFEE CUP. Chinese porcelain, transfer printed at Worcester, in black; two garden scenes; 1, gentleman and lady seated at tea, little dog in front; 2, vases, fountains, &c. H. 2½ in., diam. 2¼ in. 656.

SAUCER. Plain white Chinese eggshell porcelain, as imported for decorating in Europe. Diam. 4¾ in. 656*a*.

CUP AND SAUCER, of quatrefoil shape. Chinese porcelain, ornamented with narrow borders in blue under the glaze, and with raised framework for medallions, which have not been painted. Diam. 3 in., 4¾ in. 656*b*.

CLASS XII.—ORIENTAL PORCELAIN IN COMBINATION WITH OTHER SUBSTANCES.

Among the modern productions of Japan there are few more curious than the porcelain vases and other objects incrusted with cloisonné enamel. The fillets which separate the various colours must have been fastened by some means on the surface of the porcelain already baked; then the cells thus formed were filled with colours in a state of powder or paste, the whole once more baked, and then polished, so as to remove inequalities and show the edges of the metal fillets. The success of this process is probably due to the great fusibility of Japanese enamel as compared with Chinese. This appears to be a new manufacture in Japan, even more recent than the comparatively modern introduction among the Japanese of the art of enamelling on metal.

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Other specimens of Japanese porcelain are externally coated with very fine basket work. Brongniart, on the authority of Siebold, thought they were thus enveloped as a protection for curious and fragile specimens of ancient porcelain, but this seems to be a mistake, as they are still regularly made for sale, though the modern examples are not equal to the older.

The Japanese also coat a coarse ware, perhaps a kind of faïence, with lacquer, chiefly black or dark green, decorated afterwards with gold and colours. This ware is said to be made at Osaka.

The process of coating vases of porcelain or pottery with lacquer is also known to the Chinese, who apply a black lacquer of some thickness to porcelain vases or cups and saucers, with incrustations of mother-of-pearl. This ware is known to French collectors as "porcelaine laquée burgautée," so called from the French name "burgau" for the shell of the turbo.

M. Jacquemart has classified this kind of lacquer as Japanese, though he mentions that several of the vessels thus coated are of Chinese origin. This attribution must be erroneous, as the style of the lacquer differs from Japanese productions, and resembles known Chinese works of art.

BOWL. Japanese porcelain, of which the exterior is coated with cloisonné enamel; the inside has in the centre a medallion of stiff scrolls painted in blue, the enamel on the outside consists chiefly of diapers in various colours, enclosing three panels with trees; the enamel of the ground of these panels, and some other portions of the design are translucent. Mark of the Chinese period Wan-leih, 1573–1620. (3.3.) Modern. H. 3¼ in., diam. 5¾ in. [Pl. I. 12.] 657.

BOWL. Japanese porcelain, of which the exterior is partly coated with cloisonné enamel; the inside has in the centre a triple peach in blue; around are pendent ornaments chiefly in red and gold; the enamel on the outside represents scrolls, flowers, &c. in various colours on a green ground; spaces are left in the enamel for three panels, on which are painted on the porcelain a peacock, a gold pheasant, and a tiger. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." Modern. Diam. 5½ in., H. 3¾ in. [Pl. X. 128.] 658.

BOWL. Japanese porcelain, covered externally with cloisonné enamel; inside a landscape painted in blue heightened with gilding, and a border of pendants chiefly in red; the enamel on the outside consists of three medallions of various forms, of which one encloses a view of the famous volcanic mountain Fusi-yama; the rest diapered with various patterns on a tur-

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quoise ground. Mark in Japanese, "*Dai Nippon Seto sei*," "Made at Seto in Great Japan." Seto is in the province of Owari. Modern. H. 3½ in., diam. 6¼ in. [Pl. X. 119.] 659.

BOWL. Japanese porcelain, coated externally with cloisonné enamel; inside a medallion with plants painted in blue heightened with gold, and a border of pendants chiefly red; the enamel on the outside has six medallions, lozenges and circles alternately, enclosing various patterns on a turquoise ground with scrolls. Mark in Japanese, *Bummei Kaikua* "Enlightenment and civilisation;" probably the motto of the fabric. Modern. H. 3¾ in., diam. 6 in. [Pl. X. 123.] 660.

CUP. Japanese porcelain, coated externally with cloisonné enamel; floral scrolls in colours on a dark green ground. Modern. H. 2 in., diam. 2½ in. 661.

PAIR OF CUPS. Japanese porcelain, coated externally with cloisonné enamel; inside a flower painted in blue; the enamel outside represents medallions and diapers on a lilac ground. Mark, *Dai Nippon Hankai sei*, "Made by Hankai of Great Japan." Modern. H. 1⅝ in., diam. 3¼ in. [Pl. X. 122.] 662.

POT AND COVER. Japanese porcelain; the inside formed of crackle porcelain rudely painted; the outside of dark green lacquer with decorations in gold; on the top of cover a dragon, and round the body two fishes and two phœnixes in gold in alternate medallions. Made at Osaka. Modern. H. 3 in., diam. 2¾ in. 663.

SMALL CUP. White Chinese porcelain, coated externally with black lacquer, on which are inlaid dragons in mother-of-pearl, called by the French, *Laque burgautée*, see Jacquemart, page 148. H. 1½ in., diam. 2 in. 664.

SMALL CUP AND SAUCER. Japanese porcelain, coated externally with fine basket work. Inside a bird and bamboo plant painted in blue enamel. Probably made at Fuchiu in Suruga. Modern. Diam. 2¼ in., 3⅜ in. 665.

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MARKS ON ORIENTAL PORCELAIN.

NOTE.—The Plates are referred to in the Catalogue by numerals within square brackets. The identical specimen from which the mark engraved has been copied is noted in this description, but the references in the Catalogue are to the figures which most resemble the mark, not always to the identical one engraved.

The mark on porcelain is an inscription or device indicating the time at which the specimen was made, or the fabric, or workman, and it forms no part of the decoration.

In Oriental porcelain there does not appear, as far as we know, to have been any system of placing on the bottom a distinctive mark to indicate all the productions of a manufactory, like the familiar cross-swords of Meissen, or the anchor of Chelsea. On the other hand, it has been very usual to inscribe a date, which has been rarely done in Europe, excepting at Sèvres.

Before describing the marks, it may be well to state that Chinese writing is arranged in vertical columns from right to left, commencing at the top of the right-hand column; that each character represents a word, conveying a particular sense to every Chinaman, though often pronounced differently in various provinces. Several modes of writing have been in use, of which the three principal now used are the following:—1st. The *Chuan* or Seal character, of which there are many varieties; it is so called because it is now principally employed on seals. 2dly. The *Kiai Shu* or plain character, employed for books and careful writing. 3dly. The *Tsaou Shu*, "grass-text," or rapid hand, used in common writing, and very difficult to decipher.

Of these three modes of writing, the first and second are chiefly employed in marks. Where these marks are in the seal character, the clearest have been selected to be engraved in the accompanying plates; where they are in the plain character it has been thought better to represent them by ordinary Chinese type, as no two specimens are written exactly alike; where, however, stamps have been employed, it has been considered desirable to render them in facsimile, as they are not subject to variation. The spelling adopted is that of Morrison.

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MARKS OF DATE.

The Chinese have two modes of indicating a date:—1st, by a cycle of sixty years; 2dly, by the *Nien-hao* or name given to the reign of an emperor, or to a portion of such reign.

1. Cyclical Dates.

The cycle of sixty years is indicated by two words, the first derived from the ten signs termed "stems," the other from twelve others termed "branches." This mode of computing time is said to have come into use under the Han dynasty, about the commencement of the Christian era, but it is employed by the Chinese for the whole period of history from B.C. 2637, and the present cycle, commencing in 1864, is reckoned as the 76th. In order to indicate a precise date, the number of the cycle should be given; but on porcelain this is generally omitted, and the date has to be fixed by the style of decoration, or other circumstances. I have noticed only three cyclical dates on porcelain, one of the year 1673, which is determined by the name of the period, *Kang-he*, being also given; another, which will be described below; the third, which no doubt is of the year 1808, occurs on specimens belonging to Mr. Louis Huth and Mr. V. Prinsep; a fourth is given by M. Jacquemart, perhaps of the year 1644. Tables of the cyclical characters may be found in several works; for instance, Mayers' Chinese Reader's Manual, p. 362; Jacquemart and Le Blant, Histoire de la Porcelaine, p. 159, &c.

Plate I. fig. 1. (No. 441.) *Yew Sin-chow nien`chi*, "Made in the *Sin-chow* year again [recurring]." This is the 38th year of the cycle.

The mark is given by M. Jacquemart, who has fixed the right date, 1721, owing to the style of the porcelain, but he has not understood the force of the inscription, as he has translated the first word "also." The true significance was pointed out to me by Mr. C. W. Goodwin. The Emperor Kang-he came to the throne in the 38th year of the 68th cycle, A.D. 1661, and died 20th December 1722. He therefore had reigned for a whole cycle on the recurrence of the 38th year in 1721; an event unexampled in Chinese history; and it was no doubt thought so remarkable, that the cyclical date was employed instead of the usual one, as it had recurred "again" in his reign. The same mark is to be found on a bowl in the Museum at Sèvres, which has been very carefully decorated in Europe during the first half of the 18th century.

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II. NIEN-HAOS.

On ascending the throne a Chinese emperor loses his personal name and fixes on two words, termed *nien-hao*, to indicate his reign, and by this title he is known during his life, or until he chooses to alter it. After his death he receives another title or *miao-hao* by which he is described in history, though often, especially in later times, and among foreign nations, the *nien-hao* has been retained as his name. In ancient times the *nien-hao* was frequently changed during the reign, on any important event occurring. But since the accession of the Ming dynasty in 1368 there is only one instance of such a change, viz., in the reign of the Emperor Ying-Tsung, who having been dethroned in 1450, and recovered power seven years after, found it necessary to make a new *nien-hao* for the latter portion of his reign. The *nien-hao* is supposed to signify the qualities of the Emperor, thus Taou-kwang, the name assumed by Meen-ning on ascending the throne in 1821, signifies "Reason's lustre"; Kwang-hsiu, the present emperor's name, "Inherited lustre."

In order to convey an exact date the number of the year of any *nien-hao* should be inscribed, but this does not appear to have been done on porcelain. The fullest date appearing on porcelain consists of six characters; the upper one on the right hand being *Ta*, "great," a title conferred on most of the later dynasties, then follows the name of the dynasty, then two characters signifying the *nien-hao*, then the word *nien*, "year" or "period," and finally *chi*, "made." In some cases the two first characters, indicating the dynasty, are omitted, and the characters reduced to four. These date-marks are written in two columns of three words, three columns of two words, two columns of two words (where the dynasty is omitted), or six columns of one word, when the inscription forms a horizontal band to be read from right to left. These different modes of arranging the characters are indicated in the Catalogue by Arabic numerals within brackets.

The dates on the older specimens are generally written in the plain character, but during the present dynasty an angular seal character has been often employed, forming a square; in the seal character the name of the dynasty is rarely omitted, excepting on very small specimens for want of space.

As a general rule, all marks in the angular seal character of periods anterior to the present dynasty are to be regarded as forgeries.

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§ 1. SUNG DYNASTY.—960–1127.

Plate II. fig. 22 (No. 57). *Ta Sung King-te nien chi*, "Made in the King-te period of the Great Sung [dynasty]" A.D. 1004–8.

This inscription is in gold on a vase which cannot well be more ancient than the last century, probably the reign of Keen-lung, when old styles of porcelain were frequently reproduced. In the history of the manufactory of King-te-chin (p. 83), it is recorded that the Emperor Chin-tsung, who founded the manufactory in his period King-te (whence it received its name), ordered that the four words, King-te-nien-chi, should be inscribed under the foot of all vases made for the palace.

Plate I. fig. 2 (No. 157). *Ta Sung Yuen-fung nien chi*, "Made in the Yuen-fung period of the Great Sung [dynasty]" A.D. 1078–86. The bowl on which this mark occurs can scarcely be as old, but seems copied from some archaic design, and at any rate may be considered to represent a specimen of this age according to a Chinaman's view.

§ 2. MING DYNASTY.—1368–1644.

Plate I. fig. 3 (No. 280). *Hung-woo nien chi*, "Made in the period Hung-woo," A.D. 1368–1399. M. Jacquemart gives only one instance of this date.

Plate I. fig. 4; Plate II. fig. 23. *Yung-lo nien chi*, "Made in the period Yung-lo," A.D. 1403–1425. There is no specimen in the collection in the plain character, but a remarkable bowl (No. 1) with an engraved inscription in an ancient seal character; the inscription can scarcely be discerned on the bowl exhibited, but is very distinct on its companion. These specimens are probably of the date upon them.

Plate I. fig. 5 (No. 137, etc.); Plate III. fig. 24 (No. 282). *Ta Ming Seuen-tih nien chi*, "Made in the period Seuen-tih of the great Ming [dynasty]," A.D. 1426–1436. According to the history of King-te-chin, the porcelain of the period Seuen-tih ranked first among that of the Ming dynasty. The porcelain of this date has been frequently imitated. The vase on which the seal characters occur (No. 282) is probably modern. This date is sometimes found engraved in the paste, and sometimes on a square seal impressed in the paste, so that the characters are in relief.

Plate I. fig. 6 (Nos. 103–106, etc.), and fig. 7 (No. 130, etc.). *Ta Ming Ching-hwa nien chi*, "Made in the period Ching-

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hwa of the great Ming [dynasty]," A.D. 1465–1488. This gives the two forms; the name of the dynasty being omitted in fig. 7. This is a very common mark, but probably has been more often forged than any other. The porcelain of this period held the second rank among the productions of the Ming dynasty. The blue colour need not necessarily be of a very high quality, as it is recorded that during this period the material for the fine blue failed.

Plate I. fig. 8 (No. 39). *Ta Ming Hung-che nien chi*, "Made in the period Hung-che of the great Ming [dynasty]," A.D. 1488–1506. M. Jacquemart gives only one specimen with this date, which is a yellow saucer like that exhibited. It must be remembered with regard to this mark that if the name of the dynasty is omitted there is some ambiguity, as the words *Hung-che* are the same as the Japanese nengo *Koji*, A.D. 1555–1558.

Plate I. fig. 9 (Nos. 147*a*, 147*b*, 389). *Ta Ming Ching-tih nien chi*, "Made in the period Ching-tih of the great Ming [dynasty]," A.D. 1506–1522. This is not a common mark; the few specimens mentioned by M. Jacquemart have, like No. 389, green dragons. It also occurs on blue and white porcelain.

Plate I. fig. 10 (No. 40, etc.). *Ta Ming Kea-tsing nien chi*, "Made in the period Kea-tsing of the great Ming [dynasty]," A.D. 1522–1567.

Plate I. fig. 11. *Ta Ming Lung-king nien chi*, "Made in the period Lung-king of the great Ming [dynasty]," A.D. 1567–1573. No specimen with this date has been noticed, as far as I am aware; but as the porcelain of this period is mentioned in the History of King-te-chin, it has been thought desirable to include it. A specimen recently sold in Mr. Bohn's sale, lot 242, and described as with this date, was marked with the period *Keen-lung* (1736–1795).

Plate I. fig. 12 (No. 69, etc.). *Ta Ming Wan-leih nien chi*, "Made in the period Wan-leih of the great Ming [dynasty]," A.D. 1573–1620. As might be expected from the length of this reign there are numerous specimens inscribed with this date. It is frequently to be found on specimens of Japanese porcelain, probably not contemporary (Nos. 530, 533, etc.).

The remaining three emperors of the Ming dynasty reigned for a few years each and in troublous times, owing to the Tatar invasion; it is not probable, therefore, that their dates will be found on porcelain, nor are any specimens of these times mentioned in the History of King-te-chin.

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3. Tsing Dynasty.—1644–1876.

Plate II. fig. 13. *Ta Tsing Shun-che nien chi*, "Made in the period Shun-che of the great Tsing [dynasty]," A.D. 1644–1661. This date is stated to have been seen both in the common and seal characters, but there is no specimen in the collection.

Plate II. fig. 14 (No. 43, etc.). *Ta Tsing Kang-he nien chi*, "Made in the period Kang-he of the great Tsing [dynasty]," A.D. 1661–1722. During this long reign the art of making porcelain, which had greatly suffered from the effects of the Tatar invasion, received much encouragement, and the invention of numerous colours and of new varieties of fabric are recorded in the History of King-te-chin. This date rarely occurs in the seal character, and specimens so marked are liable to suspicion.

Plate II. fig. 15 (No. 166, etc.), and Plate III. fig. 25 (Nos. 45, 77). *Ta Tsing Yung-ching nien chi*, "Made in the period Yung-ching of the great Tsing [dynasty]," A.D. 1723–1736. The date in the seal character more rarely occurs than that in the common character.

Plate II. fig. 16 (No. 65, etc.), and Plate III. figs. 26 (No. 48), 27 (No. 339). *Ta Tsing Keen-lung nien chi*, "Made in the period Keen-lung of the great Tsing [dynasty]," A.D. 1736–1795. The reign of this emperor was nearly as long as that of his predecessor Kang-he, and terminated by his abdication, on his reign having extended to a whole Chinese cycle. This date occurs in the common and seal characters, though more generally in the latter. Sometimes it is found in four characters only, as in fig. 27. The porcelain of this period is good and very plentiful.

Plate II. fig. 17 (No. 360*a*.), and Plate III. fig. 28 (No. 167, etc.). *Kea-king nien chi*, "Made in the period Kea-king [of the great Tsing dynasty]," A.D. 1796–1821. This date does not often occur in the common character. The porcelain is inferior to that of the preceding reign.

Plate II. fig. 18 (No. 364), and Plate III. fig. 29 (No. 47, etc.). *Ta Tsing Taou-kwang nien chi*, "Made in the period Taou-kwang of the great Tsing [dynasty]," A.D. 1821–1851.

Plate II. fig. 19 (Nos. 56, 341), and Plate III. fig. 30 (No. 367). *Ta Tsing Heen-fung nien chi*, "Made in the period Heen-fung of the great Tsing [dynasty]," A.D. 1851–1862.

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Plate II. fig. 20, and Plate III. fig. 31 (No. 368). *Ta Tsing Tung-che nien chi*, "Made in the period Tung-che of the great Tsing [dynasty]," A.D. 1862–1875.

Plate II. fig. 21. *Ta Tsing Kwang-shiu nien chi*, "Made in the period Kwang-shiu of the great Tsing [dynasty]," A.D. 1875. This is the mark of the emperor who has just ascended the throne, and no specimen thus inscribed has probably as yet reached Europe. It is here given in order to complete the series of the emperors of the Tsing dynasty.

HALL MARKS.

There has been some uncertainty as to the exact meaning of the inscriptions on porcelain in which the word *tang*, "hall," is employed. Such inscriptions are not noticed in the History of King-te-chin. In Jacquemart and Le Blant they are given as made *in* the pavilion of &c.; in Jacquemart (1873) as made *for* the pavilion. Some Europeans who have been at Pekin were informed that these inscriptions signified that specimens so inscribed were made for the palace, and that they indicated the pavilion for which they were supplied. This statement may, however, have arisen from a desire to enhance the pecuniary value of the specimens. Chinese scholars agree that the inscriptions signify the establishments at which the specimens were made. This is further supported by the name of the same hall occurring on porcelain of very different ages, and in two instances being accompanied by the expression "antiques," and "imitation of antiques," which would scarcely occur on specimens made for particular buildings.

Plate IV. fig. 32 (No. 181*a*). *Tseu-shun-mei-yuh tang chi*, "Made at the Tseu-shun-mei-yuh (collected, graceful, and beautiful jade) Hall."

Plate IV. fig. 33 (Nos. 63, 351, 399). *Luh-i tang*. "The Luh-i (Lentil ripple) Hall."

Plate IV. fig. 34 (No. 168*b*, 387). *Shun-tih tang po-ku chi*, "Antique made at the Shun-tih (sincerity and virtue) Hall."

Plate VI. fig. 35 (No. 168*c*). *Shun-tih tang chi*, "Made at the Shun-tih (sincerity and virtue) Hall."

This mark is on specimens of different kinds and very varied quality.

Plate IV. fig. 36 (No. 390*a*). *Tsai-jun tang chi*, "Made at the Tsai-jun (variegated moisture) Hall."

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Plate IV. fig. 37 (No. 148). *I-yew tang chi*, "Made at the I-yew (advantage) Hall."

Plate IV. fig. 38 (No. 364*a*.). *Ta-shu tang chi*, "Made at the Ta-shu (great tree) Hall."

Plate IV. fig. 39 (Nos. 265, 266). *Ki-yuh tang chi*, "Made at the Ki-yuh (rare jade) Hall."

Plate IV. fig. 40 (No. 168*a*). *Lin-yuh tang chi*, "Made at the Lin-yuh (abundant jade) Hall."

Plate IV. fig. 41 (No. 148*b*). *King-lien tang fang ku chi*, "Imitations of antiques made at the King-lien (sparkling stream) Hall."

Plate VI. fig. 72. (*See* below.)

Other Inscribed Marks.

These generally are commendations of the porcelain: stating that it is jade (a stone much esteemed by the Chinese); or a pearl, elegant, antique, precious, &c. Some of these may possibly be names. Occasionally they refer to the subject.

Plate IV. fig. 42 (Nos. 160, 184). *Ki yuh pao ting chi chin*, "A gem among precious vessels of rare jade."

Plate IV. fig. 43 (No. 356*a*). *Ki shih pao ting chi chin*, "A gem among precious vessels of rare stone." Here the word "precious" is written with a different character, and "jade" is replaced by "stone"; the signification is the same.

Plate V. fig. 44 (No. 391). *Tsae chuan chi lo*, "Enjoying themselves in the waters." This mark occurs on saucers painted with red fishes, and evidently alludes to the subject.

Plate V. fig. 45 (Nos. 267, 267*a*). *Ki chin joo yuh*, "A gem rare as jade."

Plate V. fig. 46 (No. 147). *Wăn chang shan tou*, "The vessel of the Hall of Literature." This is on one of the cylindrical vessels used to contain writing materials, and may have been made for some place designated by the name of the Hall of Literature.

Plate V. fig. 47 (No. 62). *Ya wan*, "An elegant rarity."

Plate V. fig. 48 (No. 249). *Chin wan*, "A precious rarity."

Plate V. fig. 49 (No. 261). *Wan yuh*, "Rare jade."

Plate V. fig. 50 (No. 189). *Chin yuh*, "Veritable jade."

Plate V. fig. 51 (Nos. 262, 263). *Shun*, "Elegant."

Plate V. fig. 52 (No. 268). *Luh*, "Prosperity."

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Plate V. fig. 53 (No. 272*a*). *Hing*, "Exalted."

Plate V. fig. 54 (No. 262). *Kwoh*, "National," or "Governmental."

Plate V. fig. 55 (Nos. 260, 264, 393). *Yuh*, "Jade."

Plate V. fig. 56 (No. 119). *Chin*, "A pearl" or "gem."

Plate V. fig. 57 (No. 272*a*). *Ku*, "Antique." This must of course mean that it is copied from an antique model.

Plate V. fig. 58 (No. 262). *Shing*, "Holy."

This and the eleven preceding marks occur on blue and white porcelain, sometimes differing on pieces of the same services, when some of them may be intended to read together.

Plate V. fig. 59 (No. 191*a*). *Tsuen*, "Complete." On blue and white of an archaic character.

Plate V. fig. 60 (No. 262). A seal character, *Show*, "Longevity."

Plate V. fig. 61 (No. 13). A mark in relief in the seal character, very indistinct, possibly *Ming*, "Bright."

Plate V. fig. 62 (No. 215). In the seal character, perhaps *Pao*, "Precious," on blue and white plates.

Plate V. fig. 63 (No. 269). A seal character, indistinct.

Plate V. fig. 64 (No. 358*a*). A seal character, indistinct, on bowls of nankin yellow, painted in colours.

Plate V. fig. 65 (No. 380*a*). A mark, very similar to one given by Jacquemart and Le Blant as *une hache sacrée*. It is stated, however, to be a symbol, *Fuh*, which was embroidered on the lower of the Emperor's sacrificial robes. *See* Williams' Dictionary, p. 155. Perhaps it was used as an equivalent for *Fuh*, "Happiness."

Plate V. fig. 66 (Nos. 582, 583). A square mark imitating a seal character. On blue and white of good quality, but made for the European market. This is the mark often found on Worcester porcelain. Possibly the specimens on which it occurs are Japanese.

Plate VI. fig. 67 (No. 133). A mark within a square in the seal character. *Fuh kwei kia ki*, "Fine vase for rich and honourable [people]." On a blue and white bottle.

Plate VI. fig. 68 (No. 93). A stamped mark with the letters in relief *I shing*, "Harmonious prosperity." On a coarse kind of stoneware, possibly very ancient.

Plate VI. fig 69 (No. 50). A stamped mark, the lines being sunk, in seal characters so fancifully combined as to

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be unintelligible. On a singular specimen with a mottled glaze.

Plate VI. fig. 70 (No. 188). In the seal character. *Jo shin chin tsang,* "Deep like a treasury of gems." On blue and white. This mark also occurs in the ordinary character.

Plate VI. fig. 71 (No. 64). Stamped in the paste so that the letters are in relief. *Koh Ming Tsiang chi,* "Made by Koh Ming Tsiang." On a piece of ancient ware, of which the body seems to be a dense red stoneware, said to be as old as the Sung dynasty.

Plate VI. fig. 72 (No. 363*b*). A mark in red, in the seal character, *Keae-tsaou tang tsaou,* "Made at the Keae-tsaou (keae plant) Hall."

Plate VI. fig. 73 (No. 164). In the seal character, *Fa,* "Prosperous." On blue and white.

Plate VI. fig. 74 (No. 349). A mark within a circle, and with a square in the centre, apparently to represent a coin. *Fuh kwei chang chun,* "Riches, honour, and an eternal spring." On a specimen of a peculiar style, possibly Japanese. The same mark occurs on a bowl of similar decoration in a German mounting of silver gilt of the 16th century.

Plate VI. fig. 75 (No. 163). A gourd inscribed *Shang,* "Goblet." All engraved in the paste. On blue and white.

Plate VI. fig. 76 (No. 222). A seal character, not deciphered.

Plate VI. fig. 77 (No. 175.) A seal character, not deciphered.

Plate VI. fig. 78 (No. 572). An unknown character; on porcelain probably made in Siam. The same mark occurs on other specimens, and cannot therefore be accidental.

Marks in the form of Devices.

Plate VII. fig. 79 (No. 242*a*). A symbol, a pearl, such as is often seen in combination with dragons. On blue and white.

Plate VII. fig. 80 (No. 172). A symbol, a shell; on blue and white, and green enamel, generally of good quality. A shell may be the emblem of a prosperous journey.

Plate VII. fig. 81 (No. 185). A symbol (?), perhaps a musical instrument. On blue and white.

Plate VII. figs. 82, 83, 84 (Nos. 298, 214, 210). Three varieties of a lozenge-shaped symbol.

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Plate VI. figs. 85, 86, 87 (Nos. 299, 223, 223*a*). Three varieties of the fish symbol. The first of them has been given by M. Jacquemart as "une sort de bijou, sans doute, resemblant à un insecte artificiel," which is also repeated by Mr. Chaffers. There can, however, be no doubt as to its representing two fishes. A pair of fishes seems to have been an emblem of domestic felicity.

Plate VII. fig. 88 (No. 402). A group of literary emblems: a palette (?), a brush, and a sceptre of longevity. On enamelled porcelain, and also on blue and white.

Plate VII. fig. 89 (No. 327). A hare or rabbit. The hare was sacred to the moon. The specimen engraved is outlined with black and coloured yellow. It also occurs in blue, generally on ancient specimens of good quality. In these the animal is often left white, and surrounded with blue, probably intended to represent a leaf. In one specimen (No. 359*a*) the animal is outlined in blue, and near the enclosing circle is represented a crescent, which connects it still further with the moon.

Plate VII. fig. 90 (No. 425). A pair of objects, possibly intended for the horn-like symbol. On green enamel, evidently old.

Plate VIII. figs. 91, 92, 93, and 94 (Nos. 384, 405, 414, 111). Four varieties of leaves, one of them with the fillets that distinguish the symbols. This mark, which is not uncommon, is generally found on blue and white, or green enamel, of good quality.

Plate VIII. figs. 95, 96 (No. 186). Two specimens of the flower symbol which is never accompanied by fillets. Generally on porcelain of good quality.

Plate VIII. figs. 97, 98, 99, 100 (Nos. 297, 411, 353, 383*a*). Four varieties of the *Che* plant, a kind of fungus, employed as an emblem of longevity.

Plate VIII. fig. 101 (No. 370). A peach and a bat, painted in red. The peach is an emblem of longevity, and the bat of happiness, its name having the same sound as *Fuh*, "Happiness."

Plate IX. fig. 102 (Nos. 394, 395). A four-leaved flower; on blue and white.

Plate IX. fig. 103 (No. 295). A flower with eight or sixteen petals.

Plate IX. fig. 104 (No. 54*a*). A five-leaved flower; on blue and white.

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Plate IX. fig. 105 (No. 581). An ornament frequently found on the borders of porcelain vases. It may represent the hand of a sceptre, *Joo-e*, and occurs as a mark on blue and white.

Plate IX. fig. 106 (No. 74*a*). An object formed of four circles, possibly a symbol. On old specimens decorated with coloured glazes.

Plate IX. fig. 107 (No. 242*b*). A symbol formed of a kind of knot, perhaps derived from the Swastika of Buddha. On blue and white.

Plate IX. fig. 108 (No. 301). A fly or other insect. On blue and white.

Plate IX. fig. 109 (No. 581). A tailless bird, apparently a stork, in blue; below it is an engraved number, cut with the wheel, which is given as a specimen of the mark placed on china which has belonged to the collection in the Japanese Palace at Dresden, out of which a number of duplicates were sold a few years since.

Plate IX. fig. 110 (No. 242*c*.). A three-legged pot.

Plate IX. figs. 111, 112 (Nos. 412, 413). Two varieties of four legged vases with a high ear on each side. This mark has been copied on Derby porcelain, and been wrongly described as a modelling table.

Plate IX. fig. 113 (No. 358). A vase on three feet, containing various implements of writing. On porcelain of good quality.

JAPANESE MARKS.

Marks of Date.

The Japanese employ several modes of dating: a cycle of 60 years, as well as a similar system to the Chinese *nien-hao*, but which is by them termed *nengô*. Whereas, however, the Chinese have for the last two dynasties rarely changed the name of the period during the reign of an emperor, the Japanese have frequently done so. Lists of Japanese nengôs may be found in Siebold's Nippon, Jacquemart and Le Blant, p. 293, and a very correct list has been privately printed in Japan by Mr. E. Satow. This mode of dating is rarely employed on porcelain. Only one instance is given by M. Jacquemart, of the year 1653, and there are two in the present collection.

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Plate X. fig. 114 (No. 532). *Gen-ki nen sei,* "Made in the period Gen-ki." A.D. 1570–1573.

Plate X. fig. 115 (Nos. 463*a*, 465*a*). *Ka-yei guan nen Nan-ki Nan-zan sei,* "Made by Nanzan at Nanki, in the first year of Ka-yei." This corresponds with A.D. 1848.

Nanki may signify the southern part of the province of Kisiu.

Other Inscribed Marks.

Unlike the Chinese, the Japanese makers or painters not unfrequently have inscribed their names on the productions of their manufactories of porcelain.

Plate X. fig. 116 (No. 469). *Ninri* or *Jinri.* Perhaps the name of the fabric. The Chinese would be *Jun li,* and signify "Humane profit."

Plate X. fig. 117 (No. 561). *Dai Nippon Kutani tsukuru,* "Made at Kutani in Great Japan." Kutani (nine valleys) is in the province of Kaga.

Plate X. fig. 118 (No. 560). *Dai Nippon Eiraku tsukuru,* "Made by Eiraku in Great Japan."

Plate X. fig. 119 (No. 659). *Dai Nippon Seto sei,* "Made at Seto in Great Japan." On porcelain, coated with cloisonné enamel. Seto is in the province of Owari.

Plate X. fig. 120 (No. 551). *Zô-shun tei Sampô sei,* "Made by Sampo at the Zo-shun (inclosure of spring) Hall."

Plate X. fig. 121 (No. 464). *Himeji sei,* "Made at Himeji.'

Plate X. fig. 122 (No. 662). *Dai Nippon Hankai sei,* "Made by Hankai in Great Japan."

Plate X. fig. 123 (No. 660). *Bummei kaikua,* "Enlightenment and civilisation." On porcelain coated with cloisonné enamel. The words allude to the late changes in Japan, owing to foreign intercourse.

Plate X. fig. 124 (No. 517). *Tai-min nen sei,* "Made in the period Tai-min." As there is no such Japanese nengô, it is probable that the mark is copied from the Chinese dynasty mark *Ta ming nien chi.*

Plate X. fig. 125 (No. 515). *Semmiô nen sei,* "Made in the period Semmiô." As no such nengô is known, this is probably a blundered variation of the Chinese mark *Ta ming Seuen-tih nien chi.*

Plate X. fig. 126 (No. 474). *Togioku-yen sei,* "Made at the Togioku shop or establishment."

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Plate X. fig. 127 (No. 465*c*). *Kairaku-yen sei*, Made at the Kairaku shop or establishment." This is stamped in the paste.

Plate X. fig. 128 (Nos. 497, 512, 520). *Fukki chôshun*. The same as the Chinese *Fuh kwei chang chun*, "An eternal spring of riches and honours."

Plate XI. fig. 129 (No. 498*a*). In the seal character; apparently the seal of the maker, whose name is difficult to read.

Plate XI. fig. 130 (No. 502*a*). In the seal character, *Hô* (Chinese *pao*), "Precious."

Plate X. fig. 131 (No. 549). *Hôtei no takara*. The same as the Chinese *Pao ting chi chin*, "A gem among precious vessels." See Pl. IV. figs. 42, 43.

Plate XI. fig. 132 (No. 470). Seal character, *Roku* (Chinese *luh*), "Prosperity."

Plate XI. fig. 133 (No 536). Seal character, *Kin*, "Gold."

Plate XI. fig. 134 (No. 587*a*. Seal character, *Ka* (Chinese *kia*), "Felicity."

Plate XI. fig. 135 (Nos. 467, 540). Seal character, *Fuku* (Chinese *fuh*), "Happiness."

Plate XI. fig. 136 (No. 569*a*.). Two stamped marks; the the upper one *Banko*, the other *Nippon Yûyen*. On thin teapots of greyish brown ware.

Plate XI. fig. 137 (No. 587). The Arabic numeral 4. This is not properly a mark as has been already stated in the Catalogue, p. 91.

Plate XI. fig. 138 (No. 562). *Kutani*, Kutani (nine valleys) in the province of Kaga. On yellow glazed pottery.

Marks in the form of Devices.

The Japanese rarely employ devices as marks, and in the few instances in which they have done so they may have been imitating the Chinese.

Plate XI. fig. 139 (No. 471). The Buddhist symbol Swastika (Chinese *Wan*). An ancient symbol found in various parts of the world. In Chinese it stands for "ten thousand."

Plate XI. fig. 140 (No. 521). A five-leaved flower in red, perhaps only an ornament.

Plate XI. figs. 141, 143 (Nos. 544, 534). Two varieties of a plant, somewhat like a fungus, but with leaves.

Plate XI. fig. 142 (No. 511). A leaf. In blue outlined with gold.

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SYMBOLICAL ORNAMENTS.

[PLATES XII–XIV.]

Among the devices with which Oriental porcelain is ornamented, there are some which call for remark, from their frequent recurrence, and from their evidently having some special meaning.

The first to be noticed are the peculiar figures which have been termed symbols, and which are more usually found on Chinese than on Japanese porcelain. These symbols are generally eight in number, although the individual forms are apt to vary. We have selected for engraving two sets of them, one somewhat ancient, the other more modern The first set is taken chiefly from a vase, No. 326, which may probably be as old as the reign of Kang-he (1661–1722). The second set ornaments the borders of two bowls, No. 362, bearing the dates of the periods extending from 1796 to 1851. Some of these symbols have already been noticed as marks, and they generally may be distinguished from other ornaments by ribbons or fillets entwined around them. Several of them are figured in Jacquemart and Le Blant, p. 249. It is possible that these symbols may be connected with the *Pa-sien*, or eight genii, and represent the gifts which they bestow on mortals.

Plate XII. fig. 1. An oblate spherical object, represented sometimes white and sometimes yellow, with a ribbon entwined around it. This is believed to represent *Chin*, a pearl. It has been already noticed as a mark. (Plate V. fig. 79), and its name likewise occurs as a mark. (Plate IV. fig. 56). This object seems frequently to be represented in the air with dragons, who appear to be emitting it from their mouths. In a Japanese legend, connected with the conquest of Corea by Zingu, widow of the Mikado, A.D. 200, we find the following curious incident. She convokes the kami or genii, and one of them, Isora, is charged to go to the dragon's castle at the bottom of the ocean and obtain the magic pearls of the flux and reflux, by means of which she gains the victory. (Siebold, Voyage au Japon, V. 232.)

Plate XII. fig. 2. A circular object, apparently hollow, and enclosing a square. This is described by M. Jacquemart as a *kouei*, or stone of honour for magistrates. It does not, however, appear to agree with the description of this stone or sceptre, as given in Williams' Dictionary, under *kwei*, where it is described as "a tablet with rounded top and square

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base, and made nine, seven, or five inches long, according to the bearer's rank." This object often forms a border to plates. *See* No. 410.

Plate XII. fig. 3. A lozenge-shaped object, apparently an open frame, as the fillets show through it. This is also termed a *kouei* by M. Jacquemart.

Plate XII. fig. 4. A lozenge-shaped object, with a compartment in the upper side, perhaps a variant of that last described. A somewhat similar object is designated by M. Jacquemart as a sounding stone, for which, however, the next specimen seems better suited. This and the preceding symbol are used as marks. *See* Plate VII. figs. 82, 84.

Plate XII. fig. 5. An object somewhat like a mason's square. This is no doubt what is described by Williams as a sonorous stone or bronze plate, used instead of a bell in China, and termed *king*. He states that figures of this instrument are seen carved on the ends of rafters, etc., as an emblem of the different character with the same sound, which signifies "goodness," "happiness," or "luck."

Plate XII. fig. 6. Two oblong objects placed close together, exactly alike, and probably representing books; perhaps to express a wish for literary success. It occurs as a mark, though not on any of the specimens exhibited.

Plate XII. fig. 7. A pair of curved horn-like objects, possibly the sheaths of daggers, or rhinoceros horns. This may be be the same as the mark given in Plate VII. fig. 90. On a small bowl, No. 359, is represented a figure carrying an object very similar.

Plate XII. fig. 8. A leaf. This may be intended to represent a leaf of the famous peach-tree of the gods, which grew near the palace of Si Wang Mu, queen of the genii, and yielded the fruit of immortality. It is not uncommon as a mark. *See* Plate VIII. fig. 94.

With these symbols are sometimes to be found the shell, a flower, and two fishes, which will be described in the later series given in the next plate.

Plate XIII. fig. 9. A bell. This may be the equivalent of the musical stone described above.

Plate XIII. fig. 10. An univalve shell, possibly the chanque shell of the Buddhists. A shell was, however, lent by the Government to the ambassadors to Lew-chew to insure them a prosperous voyage.

Plate XIII. fig. 11. A state umbrella, possibly intended for the Wan-min-san, "The umbrella of ten thousand people,"

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which is presented to a mandarin on his leaving his district, as a token of the purity of his administration.

Plate XIII. fig. 12. A standard (?), or musical instrument.

Plate XIII. fig. 13. A flower. This symbol is never represented with fillets: it occurs not uncommonly as a mark. *See* Plate VIII. figs. 95, 96.

Plate XIII. fig. 14. A vase with cover.

Plate XIII. fig. 15. Two fishes united by fillets. This occurs as a mark (Plate VII. figs. 85–87), and may allude to domestic felicity. A freshwater fish like a perch was called *Fu*, and was supposed to go about in pairs, faithful to each other. It has exactly the same sound as *Fu*, "Riches."

Plate XIII. fig. 16. An angular knot, possibly derived from the Buddhist symbol the Swastika. It occurs as a mark. *See* Plate IX. fig. 107.

An elaborate set of these later symbols, though with some variations, are represented on a pair of fine eggshell vases, in the possession of Mr. Willoughby Loudon, engraved in Marryat (1868). Plate III. fig. 5.

Plate XIV. fig. 17. A seal character for *Show*, longevity, arranged, in an ornamental form. This character is represented in many different ways, and often occurs on porcelain. That engraved is from a saucer, No. 392, where it is surrounded by five bats. It may also be found as a mark. Plate V. fig. 60.

Plate XIV. fig. 18. A bat. This animal is constantly represented on Chinese works of art, and the cause of its presence is a singular one. Though written with a different character, the name of the bat, *Fuh*, has exactly the same sound as *Fuh*, happiness, and it is therefore very commonly used as a synonym for the latter. The figure is taken from a saucer, No. 392, where there are five bats; the same number occurs on a bowl, No. 458. These five bats, no doubt, symbolize the five blessings or happinesses, viz.: 1. Longevity. 2. Riches. 3. Peacefulness. 4. Love of virtue. 5. An end crowning the life.

Plate XIV. fig. 19. The famous set of eight trigrams, known as the *Pa-kwa*. They consist of combinations of broken and entire lines, each differently placed. They are said to have been first published by Fuh-hi, the legendary founder of the Chinese polity, who is stated to have lived B.C. 2852 to 2738, and to whom they were revealed by a dragon-horse. By them the Chinese philosophers attempted

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to explain all the secrets of nature and of being. As arranged in the diagram here given they are supposed to be in connexion with the points of the compass, the north and south being, however, reversed, according to the Chinese system. For further particulars, *see* Mayers' Chinese Reader's Manual, p. 333.

These trigrams are represented on several specimens in the collection. *See* Nos. 71, 157, 368. The circular figure in the centre is the mystical device, the *Yang* and *Yin*, the male and female elements of nature. This device is not unfrequently employed as an ornament in China.

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Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.
For Her Majesty's Stationery Office.
[597.—1000.—6/76.]

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PLATE I.

Fig. 1. 又 年 辛 製 丑 A.D. 1721.	Fig. 2. 豐 大 年 宋 製 元 A.D. 1078–1086.	Fig. 3. 年 洪 製 武 A.D. 1368–1399.
Fig. 4. 年 永 製 樂 A.D. 1403–1425.	Fig. 5. 德 大 年 明 製 宣 A.D. 1426–1436.	Fig. 6. 化 大 年 明 製 成 A.D. 1465–1488.
Fig. 7. 年 成 製 化 A.D. 1465–1488.	Fig. 8. 治 大 年 明 製 弘 A.D. 1488–1506.	Fig. 9. 德 大 年 明 製 正 A.D. 1506–1522.
Fig. 10. 靖 大 年 明 製 嘉 A.D. 1522–1567.	Fig. 11. 慶 大 年 明 製 隆 A.D. 1567–1573.	Fig. 12. 歷 大 年 明 製 萬 A.D. 1573–1620.

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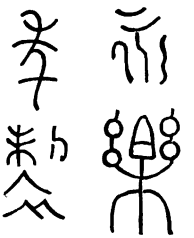
PLATE II.

Fig. 13. 大清順治年製 A.D. 1644–1661.	Fig. 14. 大清康熙年製 A.D. 1661–1722.	Fig. 15. 大清雍正年製 A.D. 1723–1736.
Fig. 16. 大清乾隆年製 A.D. 1736–1795.	Fig. 17. 嘉慶年製 A.D. 1796–1821.	Fig. 18. 大清道光年製 A.D. 1821–1851.
Fig. 19. 大清咸豐年製 A.D. 1851–1862.	Fig. 20. 大清同治年製 A.D. 1862–1875.	Fig. 21. 大清光緒年製 A.D. 1875.
Fig. 22. A.D. 1004–1097.	Fig. 23.  A.D. 1403–1425.	

CHINESE DATE MARKS.

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PLATE III.

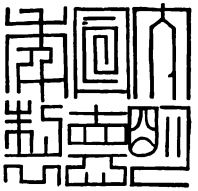
Fig. 24.  A.D. 1426–1436.	Fig. 25. A.D. 1723–1736.
Fig. 26. A.D. 1736–1795.	Fig. 27. A.D. 1736–1795.
Fig. 28. A.D. 1796–1821.	Fig. 29. A.D. 1821–1851.
Fig. 30. A.D. 1851–1862.	Fig. 31. A.D. 1862–1875.

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PLATE IV.

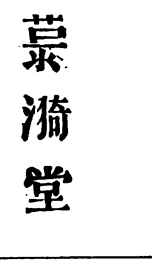
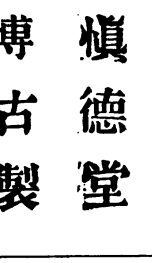
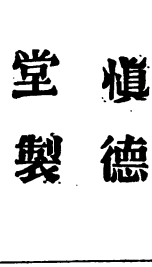
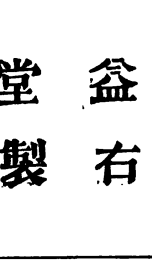
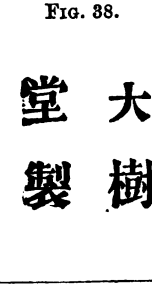
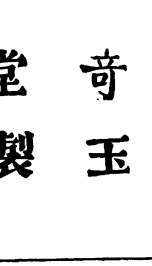
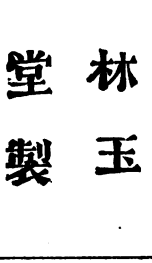
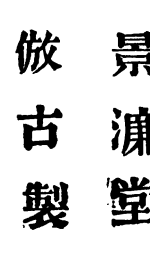
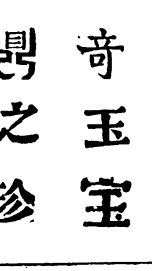
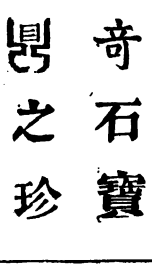
Fig. 32. 聚順美 玉堂製	Fig. 33.  慕漪堂	Fig. 34.  慎德堂 博古製
Fig. 35.  慎德堂 製	Fig. 36. 彩潤堂 製	Fig. 37.  益右堂 製
Fig. 38.  大樹堂 製	Fig. 39.  奇玉堂 製	Fig. 40.  林玉堂 製
Fig. 41.  景濂堂 倣古 製	Fig. 42.  奇玉宝 罌之 珍	Fig. 43.  奇石寶 罌之 珍

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PLATE V.

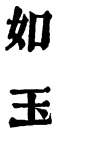
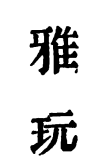
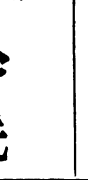
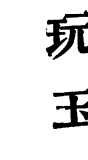
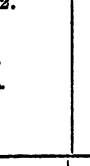
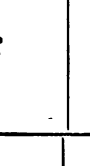
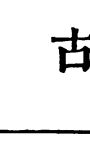
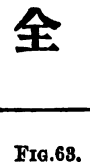
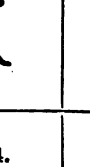
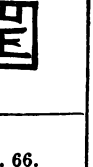
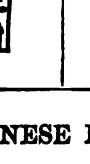
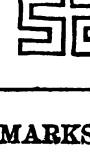
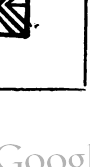
Fig. 44.	Fig. 45. 	Fig. 46.

Fig. 47. 	Fig. 48. 	Fig. 49. 	Fig. 50.
Fig. 51.	Fig. 52. 	Fig. 53.	Fig. 54.
Fig. 55.	Fig. 56. 	Fig. 57. 	Fig. 58.
Fig. 59. 	Fig. 60. 	Fig. 61.	Fig. 62. 
Fig. 63.	Fig. 64. 	Fig. 65. 	Fig. 66. 

CHINESE MARKS.

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PLATE VI.

Fig. 67.

Fig. 68.

Fig. 69.

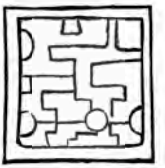

Fig. 70.

Fig. 71.

Fig. 72.

Fig. 73.

Fig. 74.

Fig. 75.

Fig. 76.

Fig. 77.

Fig. 78.

CHINESE MARKS.

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PLATE VII.

Fig. 79.

Fig. 80.

Fig. 81.

Fig. 82.

Fig. 83.

Fig. 84.

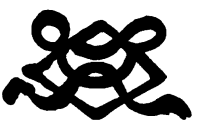
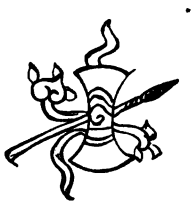


Fig. 85.

Fig. 86.

Fig. 87.

Fig. 88.



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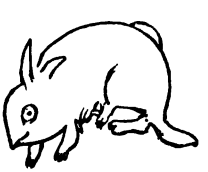

Fig. 90.

CHINESE MARKS.

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PLATE VIII.

Fig. 91.

Fig. 92.

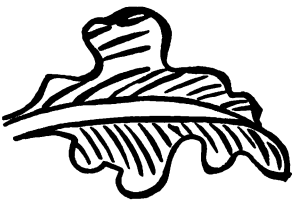

Fig. 93.

Fig. 94.

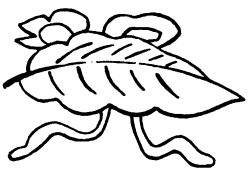

Fig. 95.

Fig. 96.

Fig. 97.

Fig. 98.

Fig. 99.

Fig. 100.

Fig. 101.

CHINESE MARKS.

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PLATE IX.

Fig. 102.

Fig. 103.

Fig. 104.

Fig. 105.

Fig. 106.

Fig. 107.

Fig. 108.

Fig. 109.

N=665,

Fig. 110.

Fig. 111.

Fig. 113.

Fig. 112.

CHINESE MARKS.

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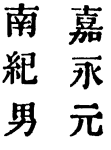
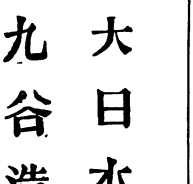
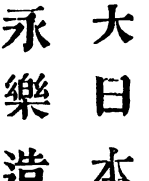
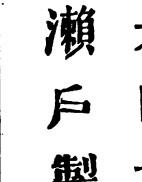
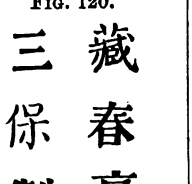
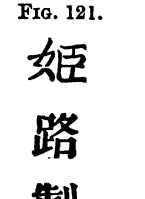
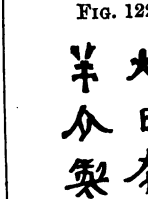
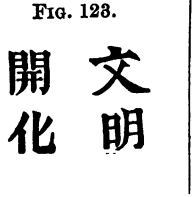
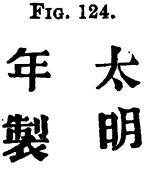
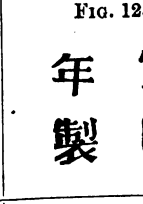
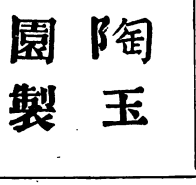
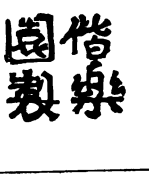
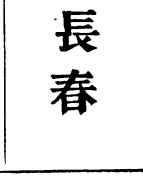
Fig. 114.	Fig. 115. 	Fig. 116.
Fig. 117. 	Fig. 118. 	Fig. 119. 
Fig. 120. 	Fig. 121. 	Fig. 122. 
Fig. 123. 	Fig. 124. 	Fig. 125. 
Fig. 126. 	Fig. 127. 	Fig. 128. 

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PLATE XI.

Fig. 129.

Fig. 130.

Fig. 131.

Fig. 132.

Fig. 133.

Fig. 134.

Fig. 135.

Fig. 136.

Fig. 137.

Fig. 138.

Fig. 139.

Fig. 140.

Fig. 141.

Fig. 142.

Fig. 143.

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PLATE XII.

Fig. 1.

Fig. 2.

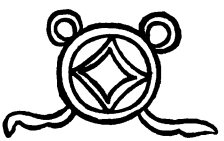


Fig. 3.

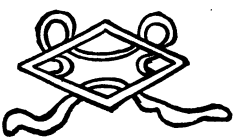


Fig. 4.

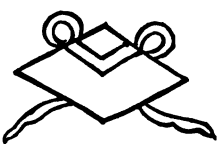
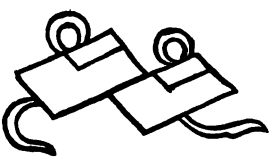


Fig. 5.

Fig. 6.



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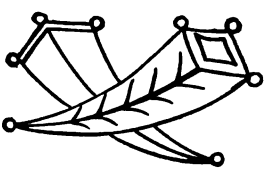

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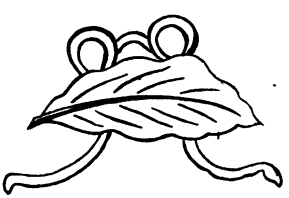

SYMBOLS.

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PLATE XIII.

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

Fig. 13.

Fig. 14.

Fig. 15.

Fig. 16.

SYMBOLS.

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PLATE XIV.

FIG. 17.

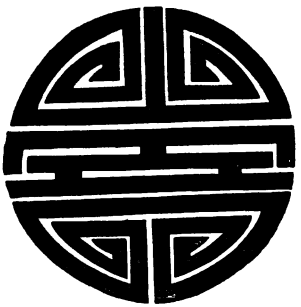
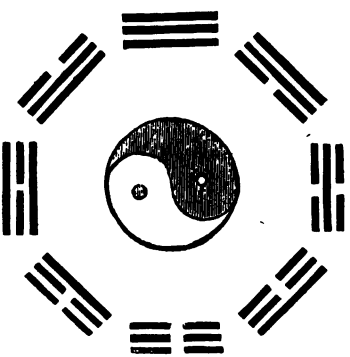


FIG. 18.

FIG. 19.



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